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OF THE FINE ARTS

T SQUARE CLUB

CATALOGUE OF THE TWELFTH ANNUAL
EXHIBITION OF
ARCHITECTURE AND THE ALLIED ARTS

1905-1906

ARTHUR L. NICHOLSON
Editor

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1905-1906

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THE T SQUARE CLUB HERE RECORDS ITS SENSE OF INDEBTEDNESS TO THOSE ARCHITECTS AND ARTISTS WHO, BY GENEROUS CONTRIBUTIONS OF THEIR WORKS YEAR AFTER YEAR, MAKE POSSIBLE THESE EXHIBITIONS, AND THEREBY LEND THEIR AID TO A POTENT FACTOR IN THE HEALTHY GROWTH OF ARCHITECTURE AS A FINE ART, TO EDGAR V. SEELER FOR THE INTRODUCTION, AND TO THE MANAGEMENT OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS FOR THEIR COURTESY IN EXTENDING THE USE OF THEIR GALLERIES AND FOR THEIR HEARTY CO-OPERATION IN THE WORK OF PREPARING FOR THE EXHIBITION.

TO THE ADVERTISERS, THE OFFICERS AND THE MEMBERS OF THE T SQUARE CLUB DESIRE TO EXPRESS THEIR APPRECIATION OF THE LIBERAL SUPPORT WHICH HAS GONE FAR TOWARD MAKING THE PUBLICATION OF THE CATALOGUE POSSIBLE.

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ARCHITECTURE
AND
THE ALLIED ARTS

EDGAR V. SEELER

IN last year's publication of the T Square Club, Professor Crèt brought out with clearness, that architectural exhibitions are primarily of value to architects, the general public either taking no interest whatever in them, or if interested, being mystified rather than enlightened. Drawings in geometrical projection are necessarily distorted; in perspective, they are often wilfully tricked into what the author intends to be pleasing.

After a little practical experience the architect comes to suspect that his executed work will contain surprises of which his geometric and mathematically correct perspective drawings have failed entirely to apprise him. A designer clever at rendering, knows how easy it is to impart a sparkle and harmony of color to a drawing of which the composition is without intrinsic merit. Wherefore, it is not difficult to advance a step farther, perhaps nearer the truth, and deduce that architectural exhibitions are more circumscribed in value to the profession to whom their limited appeal is made, than the profession would on first thought concede.

A favorite sentiment of Walter Cope's, of which he was an excellent examplar, was that the architect's prime function is to build. He would have been the last to discourage architectural

exhibitions as useful to the architect, but in extension of his belief, he had no hesitancy in adding that the architect's function is quite apart from the making of exhibition drawings. Such a statement would have come from him with less grace and force, had he himself not been an able draughtsman, capable of reading at sight, the true meaning of drawings.

It is the constant experience of architects under whose direction draughtsmen come, year after year, in many cases after a course in an accepted school of architecture, where they have acquired some fluency of expression, of conventional representation in line, and some understanding of composition, how little sense exists of the fundamental parts of a design which constitute the difference between expression on paper and expression in solid materials. The meaning of reveals, reliefs and soffits; the concealment of parts of a design by other parts which are actually between the observer and the part concealed, although such concealment is not indicated in geometric drawing; the actual—it might almost be said, tactual—size of parts of a design represented proportionately, but very much smaller on paper; the variation between the normal section of a moulded course, a shaft, a dome and its execution with the third dimension added; unity of scale; harmony of color; and many other items which with those mentioned, might be considered by some persons unimportant details, but which in reality must become alphabetic in the architect's development, before excellence of design is possible, are the result of experience which can only be acquired from building one's own designs.

As the ultimate and permanent expression of the architect is the building, Mr. Cope's insistence that the architect's function is to build, might

be challenged as too self-evident to require notice. Nevertheless, how many architects, yes, of experience, find themselves capable of rectifying a full-size drawing of so simple a thing as a band course, after it has been made experimentally in plaster? What is the feeling of insufficiency when

a capital or a mass of applied ornament is to be criticised? How many architects coming directly from the careful examination of a building can express in feet and inches, or by a distance on a rod, or the circle of the arms, or by a sketch of relative proportions, any part of the building which they have just examined? It is humiliating to think in comparison, of the deep pleasure experienced by the old and blind Michael Angelo, in passing his hands over the mutilated torse of the Apollo Belvidere.

The inference, therefore, is that the architect—and by architect, let it be understood, since we are talking of exhibitions where the artistic side of the profession is in the foreground, to the subordination, not exclusion of the practical, constructive side—must understand that his work can only be partly executed in the office. He must follow his work through the shops, he must work with the modeler, the stone cutter, the terra cotta manufacturer, the maker of cast and wrought iron work—with the workmen himself in whatsoever medium of architectural expression he has chosen. It is one of the most encouraging signs of the artistic advancement of our times, that every workman into whose province is interjected the leaven of artistic possibility, who feels that what he does is in conformity to a general well-ordered design, welcomes efficient help from the architect; or if it may not be efficient, at least honest and purposeful.

The arts allied to architecture constitute the architect's palette; they furnish the whole gamut of light and shade, color and texture. They are the live lesson of scale, strength, adaptability of materials. This intimate relationship justifies them to a place in architectural exhibitions.

In this elevation to notice, a danger arises from the closeness to which

the workers in the allied arts approach the commercialism of business, but the danger can be controlled in large measure by the judgment of those in charge of the exhibitions. There is also opportunity for the partial injustice whereby a manufacturing firm may reap the entire credit due to an

individual designer in its employ; but this is no greater than that an architectural firm composed of men whose qualifications are businesslike methods rather than artistic production, should reap the advantage resulting from the ability of one of its employees. The individual craftsman, designer, draughtsman, should be recognized in every case.

The foremost thought of the present day is co-operation. In no sphere of activity is interdependence more necessary and co-operation more desirable than in the practice of architecture. This applies to the constructive and mechanical sides as well as to the artistic, but its specially appropriate phase at this time is best limited to the novelty of the T-Square Club's exhibition for the current year—the inclusion of the Allied Arts. The effort of the exhibition will be amply repaid if it shall help to impress upon the architect with renewed force, that his ultimate and permanent function is to build.

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THE ATELIER

WITH the beginning of the second year's work at the Academy of Fine Arts, the T Square Club Atelier shows that the zeal and energy of the patron, Professor Crét, in the past year has invigorated its members with a new interest, and it is more and more forcibly demonstrated that the association of the Atelier with the Academy has been a wise one, for not only have the students shown a marked development and improvement in their work, but there is a very practical evidence of the success of the union in the large number of "values" awarded by the jury of the Society of Beaux Arts Architects for problems submitted by the students of the Atelier. The Atelier feels the benefit of being brought into closer touch with the Academy schools, and the interest manifested by the Faculty in the furtherance of architectural studies in Philadelphia has been an added stimulus. The Atelier has been further encouraged and inspired to better work by the increased number of students, the improvements in the work-rooms in the T Square Club, and by the modified requirements for eligibility to compete for the Cresson Scholarship, whereby there is an inducement for all to work with a large reward in view.

It will doubtless be of general interest to know the way in which the problems worked by the students of the Atelier are solved. At stated times, all of the students assemble in the Academy, where they work up "*en loge*" the preliminary study as required in the programme written by a member of the Society of Beaux Arts Architects. Nine hours are allowed in which to develop this "esquiesse" or sketch, in which the general scheme is laid out and at the end of this time the sketch is handed in to the Academy and a tracing is retained by the student, from which he develops

his final drawings. He then works at the Atelier with the criticism of Professor Crét, developing his "esquiesse" until, at the end of seven weeks (the usual length of time), he is prepared to transfer his drawings to white paper, and they are rendered generally in water color. After being mounted, they are sent to New York for judgment by the jury of the Society of the Beaux Arts. Between these larger problems are introduced from time to time small sketch problems, consisting of studies of small plans, or architectural details, for which a nine hour period of study is allowed. Also, though having no place on the roster, studies are required in free-hand drawings from casts or life, these being made at the Academy, and at least one sketch being required in each month, for at least three months.

At the end of the year the problems and sketches of each student are submitted to a jury at the Academy of Fine Arts, and the student whose work shows the greatest merit is awarded the Cresson Scholarship.

The John Stewardson Memorial Scholarship competition, as well as the scholarship given by the Alumni of the University of Pennsylvania, is based on one of the regular class "A" problems.

Problems in Archæology are required to be finished in four weeks. Programmes are always distributed and sketches required to be handed in on Saturday afternoons and evenings, thus allowing the men to do their work in other than office hours.

ERNEST HOWARD YARDLEY.

THE WALTER COPE MEMORIAL PRIZE

Endowed in the memory of the late Mr. Walter Cope, this prize is awarded annually to the winner of a competition in Municipal Improvement or Landscape Architecture. It is of a value of seventy dollars, the sum being expended in Architectural books chosen in consultation with the Executive Committee of the T Square Club.

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310A Clock Tower, Francis I.
311 Warren Prize, "School of Technology."
312 Chapel Fleche, XV Century.

KARCHER, WALTER T.

313 Clock: Style of Louis XVI, Archæology.
314 A Hermitage in the Country, Esquisse, Esquisse.

MAURER, HARRY.

315 A Frontispiece, Mention, Placed Fourth, Beaux Arts Society.
316 A Milk Modifying Plant, Second Mention, Beaux Arts Society.
A Seaside Sanitarium, First Mention, Beaux Arts Society.
317 Elevation.
318 Plan.

RAIGUEL, W. O.

319 Clock Tower, Early French Renaissance.

SHARPLEY, W. W.

DORMITORIES, CLUB HOUSE, GYMNASIUM, DINING HALL, ETC., FOR A UNIVERSITY.

320 Elevation and Section.
321 Plan.

TEMPLE, T. B.

322 Sculpture, A Studio by the Sea.

TROUT, W. P.

323 A Milk House.

SCULPTURE

BORGLUM, GUTZON.—166 East 38th Street, New York City.

324 Fragment of Horses of Diamonds.
325 Study of Ruins of San Joan Mission, California.
326 Sketch, Allegory "Transportation."
327 Statuette of John Smithson.
328 Subway Tablet Fragments.
329 Subway Tablet Fragments.
330 Subway Tablet Fragments.
331 Study of St. Clement, for St. Johns The Divine, New York City.
332 Centaurs.

BORGLUM, SOLON H.—30 East 14th Street, New York City.

333 An Indian Love Chase.
334 Bear.
335 Evening.
336 Pioneers.
337 Buffalo Dance.

KORONSKI, ANDRÉ.—

338 Portable Electric Lamp.
339 Book Plates.

PARKER H. HANLEY.—1803 North Park Avenue, Philadelphia.

340 The Urn Bearer.
Sculptured Candle Stick.

PERTH AMBOY TERRA COTTA CO.—Perth Amboy, N. J.

POST & SONS, GEORGE B., Architects.—New York City.

COLLEGE OF THE CITY OF NEW YORK.

341 Full Size Cast of Grotesque Figures.
342 Full size Cast of Grotesque Figures.
343 Full size Cast of Grotesque Figures.
344 Twelve Sketch Models of Grotesque Figures.

RHIND, J. MASSEY.— 208 East 20th Street, New York City.

345 "Mechanics." Farmers Deposit National Bank, Pittsburgh, Pa.
346 "Agriculture."
347 "Electricity."
348 "Courage."
349 "Truth."
350 "Prosperity."

WHITMAN, J. FRANKLIN COMPANY.—
210 East 42d Street, New York City.

351 Sketch Model of Cartouche, the Municipal Building of the District of Columbia, Cope & Stewardson, Architects, Philadelphia, Penna.
352 Sketch Model of Cartouche, the Municipal Building of the District of Columbia, Cope & Stewardson, Architects, Philadelphia, Penna.
353 Sketch Model of Complete Central Bay, the Municipal Building for the District of Columbia, Cope and Stewardson, Architects, Philadelphia, Pa.
354 Sketch Model of Pilaster Caps, the Municipal Buildings for the District of Columbia, Cope & Stewardson, Architects, Philadelphia, Penna.
355 Model of Head, the Municipal Building for the District of Columbia, Cope & Stewardson, Architects, Philadelphia, Penna.

WIEHLE, PAUL, Sculptor.—New York City.

BENJAMIN W. MORRIS, Jr., Architect.—
5 West 31st Street, New York City.

356 Casts of Gargoyles, etc., Dormitory Buildings, Princeton, N. J.
357 Gargoyle.
358 Gargoyle.
359 Gargoyle.
360 Gargoyle.
361 Class Spandrel.
362 Class Spandrel.
363 Class Spandrel.
364 Class Spandrel.
365 Class Spandrel.
366 Class Spandrel.
367 Class Spandrel.
368 Class Spandrel.

DECORATION AND STAINED GLASS

BARTLETT, FREDERICK CLAY.—2901 Prairie Avenue, Chicago, Ill.

369 Study for Portion of Frieze for Music Room for Mrs. J. J. B., Chicago, Ill.

370 A Tournament in the Middle Ages, Frieze in Gymnasium, University of Chicago.

371 Dining Room in Country House for Mrs. Dudley Winston, Lake Forest, Ill.

372 Curtain for Theatre in Reynolds Club, University of Chicago.

373 A Tournament in the Middle Ages, Frieze in Gymnasium, University of Chicago.

374 Reredos Decoration, Church of the Holy Spirit, Highland Park, Illinois.

BLASHFIELD, EDWIN H.—48 Central Park South, New York City.

375 Study for Decoration.

376 Study for Decoration.

378 Study for Decoration.

BURGESS, IDA J.—43 Washington Square, New York City.

379 Photograph from a Stained Glass Window, Portrait of Mary Sanders.

380 "The Seasons," Color Sketch for Stained Glass.

381 "The Dance," Panel for Decoration.

382 "Dawn," Panel for Decoration.

D'ASCENZO, NICOLA.—38 South 16th Street, Philadelphia.

383 Cartoon of Madonna.

384 Design for Dining Room Decoration in the Heilner House, Spring Lake, N. J.

385 Sketch, Showing Decoration for Chancel of Polish Church, Braddock, Pa., John T. Comes, Architect, Pittsburg, Pa.

386 Design for Play Room Decoration in the Heilner House, Spring Lake, N. J.

387 Design for Breakfast Room Decoration in the Heilner House, Spring Lake, N. J.

388 Sketch, Showing Decoration of Chancel, for Church in Baltimore, Md.

389 Sketch, Showing Decoration of Chancel, for Church in Baltimore, Md.
390 Design for Leaded Glass Window, for Church in Baltimore, Md.
391 Cartoon for Leaded Glass Window in Church in Baltimore, Md.
392 Design for Leaded Glass Window for Ft. Pitt Bank, Pittsburg, Pa.
393 Sketch for Leaded Glass Church Window, Boston, Mass.
394 Sketch for Leaded Glass Church Window, Boston, Mass.
395 Design for Leaded Glass Window, "The Angel of the Resurrection."
396 Cartoon for Leaded Glass Window, "Justice," Trenton Court House, N. J.
397 Cartoon for Leaded Glass Window for The Biddle Estate, Torresdale, Pa.
398 Design for Leaded Glass Lamp Shade.
399 Design for Leaded Glass Lamp Shade.
400 Example of Leaded Glass.
401 Example of Leaded Glass.
402 Example of Leaded Glass.
403 Example of Leaded Glass.
404 Example of Leaded Glass.

EVANS, G. GERALD.—1420 Chestnut Street, Philadelphia.

405 Exterior, Main Entrance Doors, Offices on West 19th, New York City, W. W. Ward, Architect, New York City.
406 Reception Room, Residence of Mrs. H. M. Curry, Magnolia Beach, Mass., W. W. Ward, Architect, New York.

EVANS, F. HOPKINSON.—1315 Walnut Street, Philadelphia.

407 Elizabethan Hall.
408 Half Timbered Hall, Early Elizabethan.
409 Late XVII Century Dining Room (Georgian Period).
410 XVIII Century Drawing Room (Adams Period).

GOODHUE, HARRY E.—23 Church Street, Cambridge, Mass.

411 Photographs of Various Windows.
412 Library Window, Residence of Marvin Preston, Esq., Detroit, Mich.
413 Aisle Window, St. Mary's Chapel, Walkerville, Ontario.

414 Gillespie Memorial, Middle Granville, N. Y.
415 Hibbard Memorial Window, Grace Church Chapel, Chicago, Ill.
416 Charlemagne Leaded Glass Panel.

HARRIS, WILLIAM LAUREL.—432 West 59th St., New York City.

417 Scheme for Mural Paintings in the Lady Chapel of the Paulist Church, New York City.
418 Color Study for Mural Painting "Coronation of the Blessed Virgin," Paulist Church, New York City.
419 Detail Study for Mural Painting "Coronation of the Blessed Virgin," Paulist Church, New York City.

HOLZER, J. A.—50 Washington Square, New York City.

420 Christ and St. Peter, Sketch for Memorial Window in St. Paul's Church.
421 "Resurrection" Chancel Window in Christ Church.

LAUBER, JOSEPH.—51 West 10th Street, New York City.

422 Photograph of Executed Work in Ascension Church, New York City.
423 Cartoon for Window in Church of the Ascension, New York City, "Christ in Admonition to Thomas."
424 "The Transfiguration," Color Scheme for Window in Trinity Lutheran Church, Lancaster, Pa.

MARSH, F. DANA.—Nutley, N. J.

425 "The Derrick," Scheme for Mural Decoration.

MATTEOSSIAN, Z. N.—170 Fifth Avenue, New York City.

426 Christ Church, Bay Ridge, L. I., Cram Goodhue & Ferguson, Architects, New York City.

PARKER, H. HANLEY.—1803 North Park Avenue, Philadelphia.

427 Design for Fire Place and Side Wall Decoration.
428 Design for Frieze (Landscape).
429 Bungalow, Holly Beach, N. J., Photo., Front Elevation, Exterior and Living Room, Interior View.

PARIS, WILLIAM FRANCKLYN.—26 West 35th Street.

430 A Cabinet for Ivory Carvings.
431 Cabinet, Henry II.
432 Wardrobe.
433 Chaise Longue, Louis XV.
434 Chaise Longue, Louis XIV.
435 Commode, Louis XIV.

SAYEN, H. LYMAN.—1020 Chestnut Street, Philadelphia.

Lunettes for House Committee on Insular Affairs, United States Capitol.

436 Sketch No. 1.
437 Sketch No. 2.
438 Sketch No. 3.
439 Sketch No. 4.
440 Reproduction of Completed Painting.

TURNER, C. Y.—130 Carnegie Hall, New York City.

441 "The Progress of Man."
442 "The Progress of Man."
443 "The Progress of Man."
444 "The Progress of Man."
445 "The Progress of Man."
446 "The Progress of Man."
447 "The Progress of Man."
448 Decoration for the De Witt Clinton High School, Manhattan, N. Y. Original Color Sketch, "Entering the Mohawk Valley," "The Marriage of the Waters," Original Color Sketch.
449 Color Study, "The Opening of the Erie Canal, 1825."
450 Color Study, "The Opening of the Erie Canal, 1825."
451 Color Study, "The Opening of the Erie Canal, 1825."
452 Color Study, "The Opening of the Erie Canal, 1825."
453 Color Study, "The Opening of the Erie Canal, 1825."
454 Completed Mural Painting, 14 feet x 16 feet (Photograph of), "Entering The Mohawk Valley," "The Opening of the Erie Canal, 1825."
455 Completed Mural Painting 14 feet x 16 feet (Photograph of), "The Marriage of the Waters," "The Opening of Erie Canal, 1825."

456 Mural Painting, "The Burning of the Mary Stewart at Annapolis, Md., October 1774." "Baltimore Court House, Baltimore, Md."

457 Study in Color.

458 Study in Color.

459 Study in Color.

460 Study in Color.

461 Study in Color.

462 Study in Color.

463 Study in Color.

464 Study in Color.

465 Study in Color.

466 Study in Color.

467 Study in Color.

468 Original Sketch for the Burning of the Peggy Stewart.

469 Photograph of Completed Mural Painting, the Burning of the Peggy Stewart, 60 feet x 10½ feet.

470 Original Sketch for Mural Painting, 60 feet x 10 feet x 6 inches, "Barter with Indians for Land in Southern Maryland, 1634, Baltimore Court House.

471 Color Study.

472 Color Study.

473 Photograph of Completed Panels, Barter with the Indians for Land in Southern Maryland, 1634.

474 Photograph of Completed Panels, Barter with the Indians for Land in Southern Maryland, 1634.

475 Photograph of Completed Panels, Barter with the Indians for Land in Southern Maryland, 1634.

476 Competition Sketch, Mural Painting for New Court House, Manhattan, New York.

477 Photograph of Mural Painting 14 feet x 6 feet 6 inches, "The Days" Hotel, Manhattan, N. Y.

478 Photograph "The Triumph of Manhattan," Mural Painting 60 feet x 6 feet 6 inches, Hotel Manhattan, N. Y.

479 Photograph "The Triumph of Manhattan," Mural Painting 60 feet x 6 feet 6 inches, Hotel Manhattan, N. Y.

480 Photograph "The Triumph of Manhattan," Mural Painting 60 feet x 6 feet 6 inches, Hotel Manhattan, N. Y.

VAN INGEN, W. B.— 58 West 57th Street, New York City.

481 Preliminary Study for a Decoration in the Library for Congress, Washington, D. C.

482 Preliminary Study for a Decoration in the Library for Congress, Washington, D. C.

483 Preliminary Study for Mosaic Panel, Entrance Vestibule, United States Mint, Philadelphia, Pa.

484 Preliminary Study for Mosaic Panel, Entrance Vestibule, United States Mint, Philadelphia, Pa.

485 Preliminary Study for Mosaic Panel, Entrance Vestibule, United States Mint, Philadelphia, Pa.

486 Preliminary Study for Mosaic Panel, Entrance Vestibule, United States Mint, Philadelphia, Pa.

487 Preliminary Study for a Frieze in the Offices of the Edison Electric Illuminating Company, New York City.

ARCHITECTURAL WOODWORKING COMPANY.—
3029 Chestnut Street, Philadelphia.

488 Brass Marquetry, Inlaid in Ebonized Wood, Work Executed in Murray's Cafe, Broadway and 34th Street, New York City.

489 Cobbler's Sign.

BRONZES

STERLING BRONZE COMPANY.— 1513 Walnut Street, Philadelphia.

490 Standard, Wrought Iron and Gold.
491 Standard, Bronze Bracket for Minneapolis State Capitol.
492 Table Lamp, Bronze Figure, Gold Mountings.
493 Bronze Garland, Cast in one piece.
494 Candelabra, in Sterling Bronze and Wrought Iron.
495 Bronze Bracket for Col. W. H. Morgan, Alliance, Ohio.
496 Bronze Figure.
497 Florentine Bronze Standard for Col. W. H. Morgan, Alliance, Ohio.
498 Flemish Bronze Bracket.
499 Vase in Marble and Gold Bronze.
500 Lamp, Pompeiian Bronze.
501 Lantern, Carved in Wood, Gilded for Col. W. H. Morgan, Alliance, Ohio.
502 Table Lamp, Florentine Bronze.
503 Bracket, Wrought Iron.
504 Bracket, Mercury Gold, Louis XV.
505 Bronze Candlestick, in Mercury Gold.

CORBIN, P. & F.— New Britain, Conn.

506 Corbin Unit Locks.
507 Art Hardware.

FAIENCE

GATES, POTTERIES.—602 Chamber of Commerce, Chicago, Ill.

H. G. Maratta.

508 Teco Decorative Panel in Colored Clay, Suggestion for Wall Decoration.
509 Teco Decorative Panel in Colored Clay, Suggestion for Wall Decoration.
510 Teco Decorative Panel in Colored Clay, Suggestion for Wall Decoration (three).
511 Teco Decorative Panel in Colored Clay, Suggestion for Wall Decoration.
512 Teco Decorative Panel in Colored Clay, Suggestion for Wall Decoration.
513 Teco Decorative Panel in Colored Clay, Suggestion for Wall Decoration.
514 Teco Decorative Panel in Colored Clay, Suggestion for Wall Decoration.

GRUEBY FAIENCE COMPANY.—Boston, Mass.

A. B. LeBoutillier.

515 Floor Tile Panel.
516 Peacock Panel.
517 Deer Panel.
518 Oxen Panel.
519 Floor Tile Panel.
520 Carnegie Technical School Frieze.

MORAVIAN POTTERY & TILE WORKS.—Doylestown, Pa.

Hill & Stout.

521 Tile Mosaic, Spandrel for Outside Wall of a Building.
522 Tile Mosaic, Flower Pot from Byzantine Design.
523 Tile Mosaic, Flower Pot, adapted from Spanish Design.
524 Tile Mosaic, adapted from the so-called Balcony of Desdemona, Venice.

GALLOWAY, WILLIAM, Terra Cotta Works.—

3216-24 Walnut Street, Philadelphia.

525 Sun Dial.
526 Jardiniere.
527 Grecian Vase.
528 Grecian Vase.
529 Italian Vases.
530 Italian Vases.
531 Italian Vases.
532 Vase Louis XIV.
Vase Louis XIV.
And various other vases used for decorative purposes in the Exhibition.

CONKLING-ARMSTRONG TERRA COTTA COMPANY.—

Philadelphia and New York City.

533. 534. 535. 536. 537.

SPRIDON, F. DEB.—19 South 10th Street, Philadelphia.

538 Jardiniere, XV Century.
539 Roman Eagle.
539A Roman Eagle.
540 Two Lions from the Original in the Loggia de Lanza, Florence, XIX Century.
541 Roman Centre Table.
542 Ceiling Tile, XV Century.
543 Byzantine Pedestal.
544 Pompeiian Candelabra.
545 Roman Wall Table.
546 Pilla da Acqua Santa, XV Century.

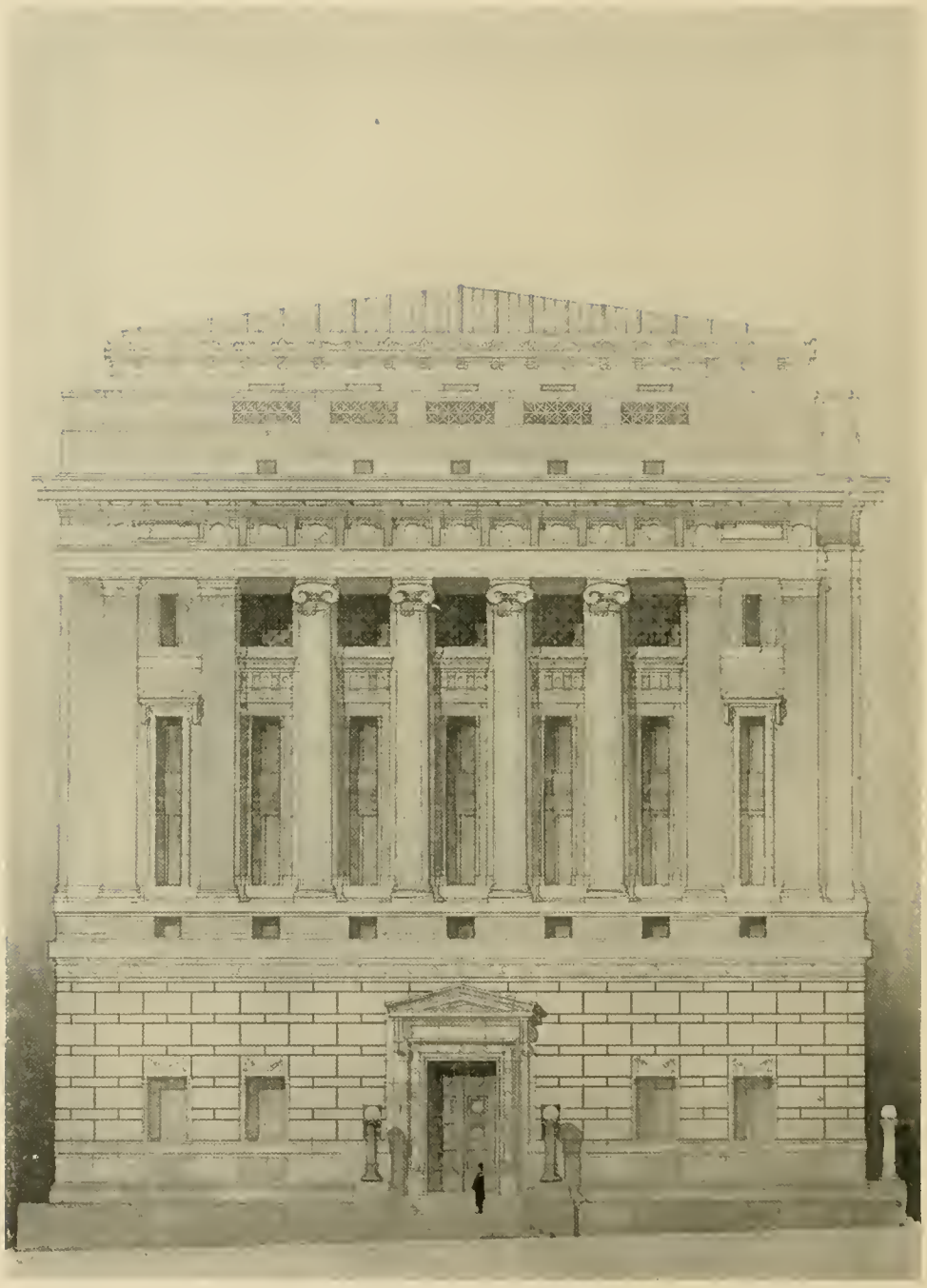
HORMANN, S. L.—Munich, Germany.

547 The Ravens.
548 Still Life.
549 Ermine in Search of Prey.
550 The Fishes.
551 Cramp-Iron.
552 Sin and Redemption, after a Miniature of 1841.
553 Six Vases, Copies from Rococo Wall Paintings, in the Castle of the King of Bavaria.

554 Copies of Wall Paintings from Pompeii and Herculaneum.
555 Spring.
556 Figure with Lyre.
557 Siena.
558 Mountain Bears.
559 Cupid and Crab.
560 Cupid and Dolphins.
561 Two Cupids with a Goat.
562 Girls Gathering Flowers.
563 Companion Gathering Flowers.
564 Girl with a Box.
565 Vestal Virgin.
566 The Bacchante.
567 Companion Bacchante.
568 Corso.
569 Portrait of the Baker of Pompeii and his Wife.
570 Nero and Seneca.
571 Fauna.
572 Venus, with a Looking Glass.
573 Hera.
574 Two Pictures of Fowl.
575 Venus and Amore.
576 Sappho.
577 Wall Fountain, Original.

NOTRE DAME DE PARIS

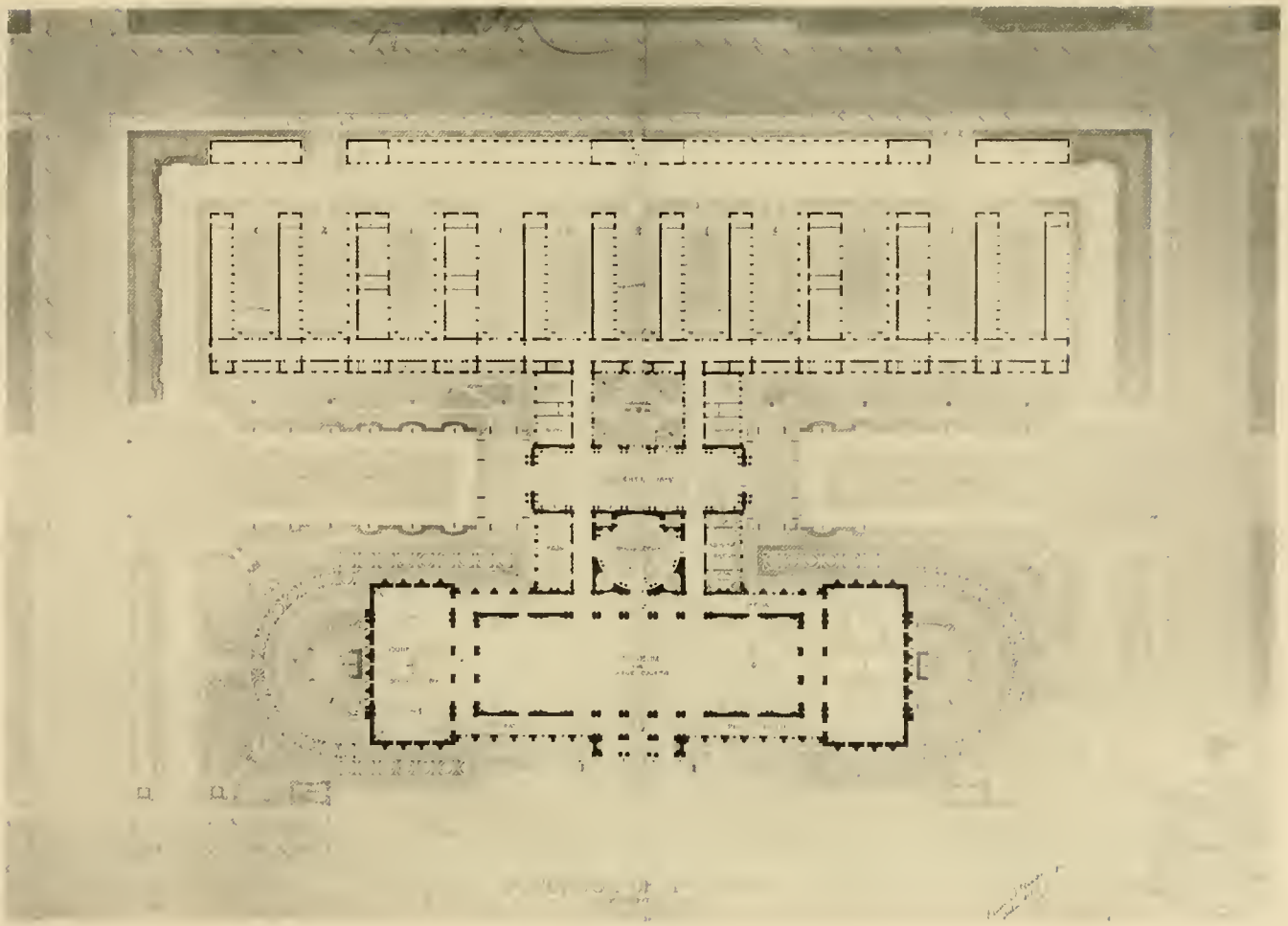
E. Donald Robb, New York City



MASONIC TEMPLE, BROOKLYN, N. Y.—FRONT ELEVATION

Successful Competitive Design by

Lord & Hewlett, Architects; Pell & Corbett, Associate Architects, New York City



A SCHOOL OF FINE ARTS—PLAN

Second Medal in Society Beaux Arts Architects Competition

CLARENCE W. BRAZER, New York City

A MONUMENTAL STAIRWAY—END ELEVATION

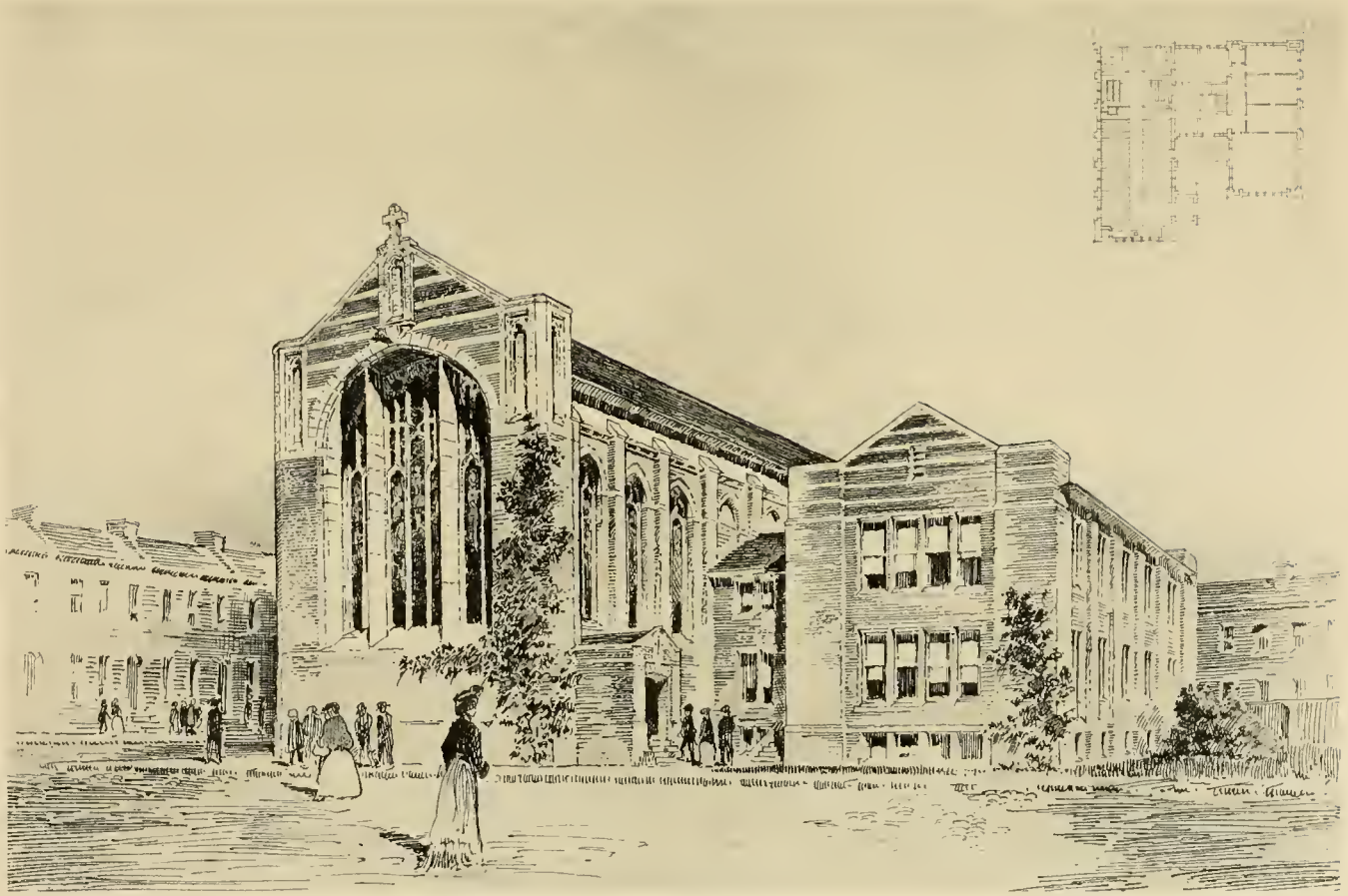
(La Paroi de Fond d'une Cage de Grand Escalier) Second Class Projet, Ecole des Beaux Arts, Paris

James Layng Mills, New York

DESIGN FOR A COMMEMORATIVE MONUMENT ON THE GREAT LAKES

JOHN RUSSELL POPE, New York City

MADISON (WISCONSIN) HIGH SCHOOL,
Cass Gilbert, Architect, New York
Pen and Ink Sketch of Entrance Bay

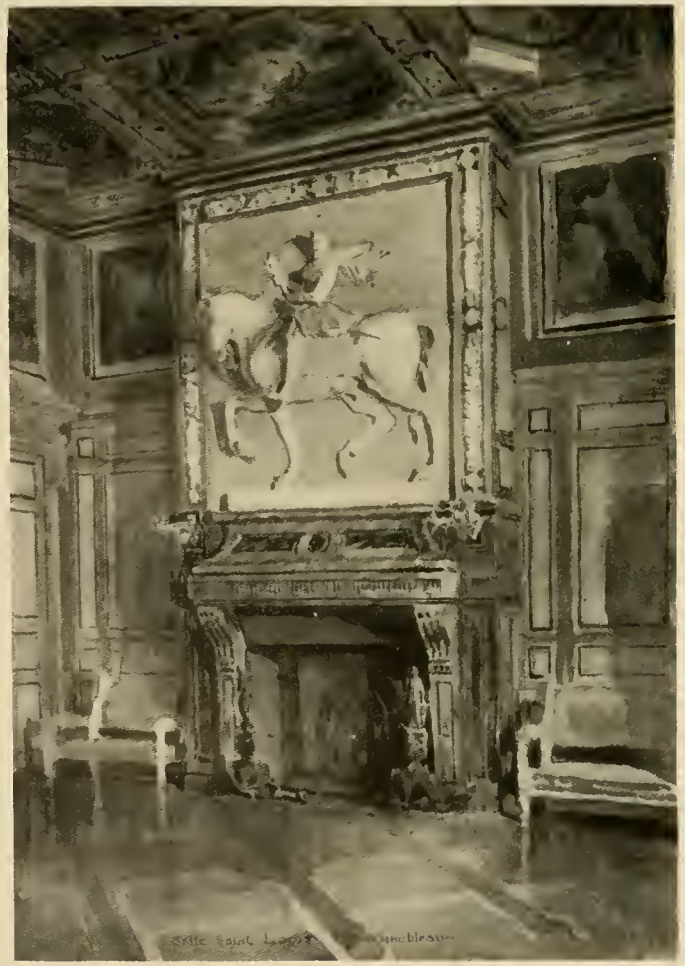


PARISH HOUSE AND CHAPEL OF ST. SIMON, THE CYRENIAN

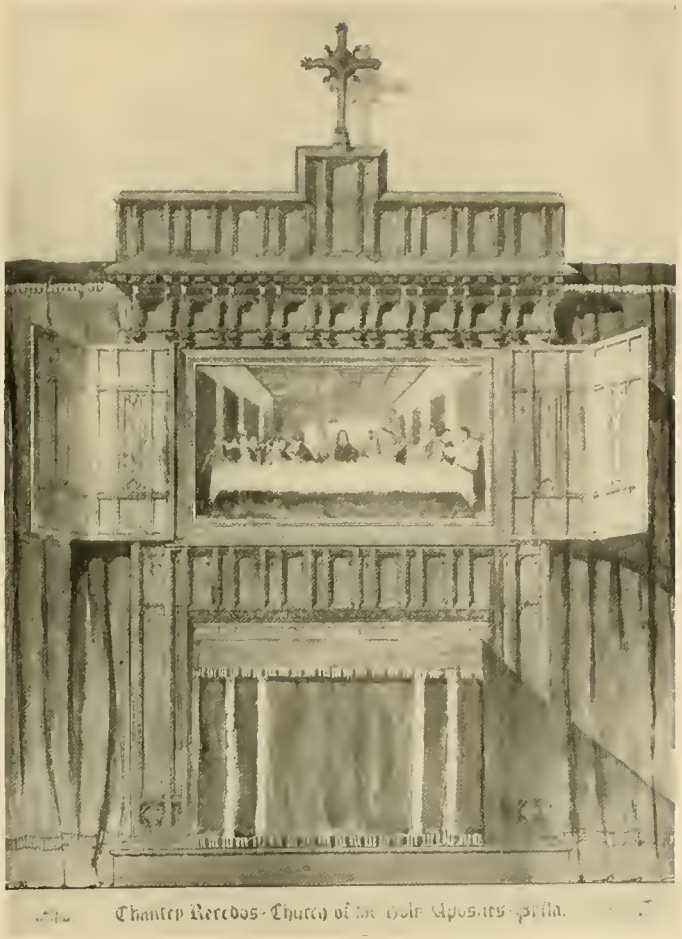
Twenty-second and Reed Streets, Philadelphia

CHURCHMAN & THOMAS, Philadelphia

THE TRAVELERS' INSURANCE CO. BUILDING, HARTFORD, CONN.
FRONT ELEVATION
(Competitive Drawing)
BENJAMIN W. MORRIS, JR., New York City



SALLE ST. LOUIS, FONTAINEBLEAU
Rotch Scholarship Sketch
James Ford Clapp, Cambridge, Mass.



REREDOS FOR CHANTRY,
CHURCH OF THE HOLY APOSTLES, PHILADELPHIA
Churchman & Thomas, Philadelphia

SISTINE CHAPEL, ROME

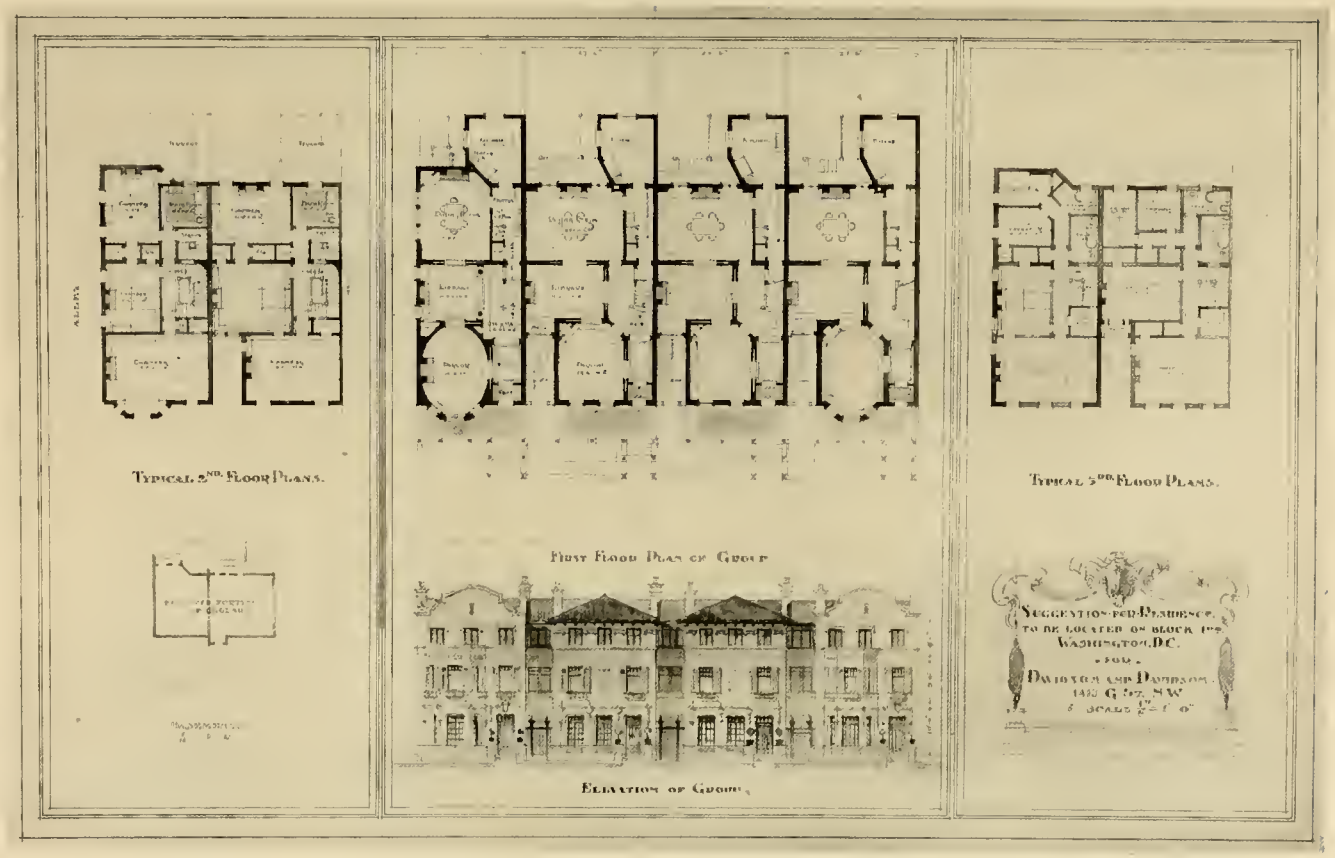
Copy of the Prophet Isaiah by Michelangiolo

Louis R. Metcalfe, Architect, New York City

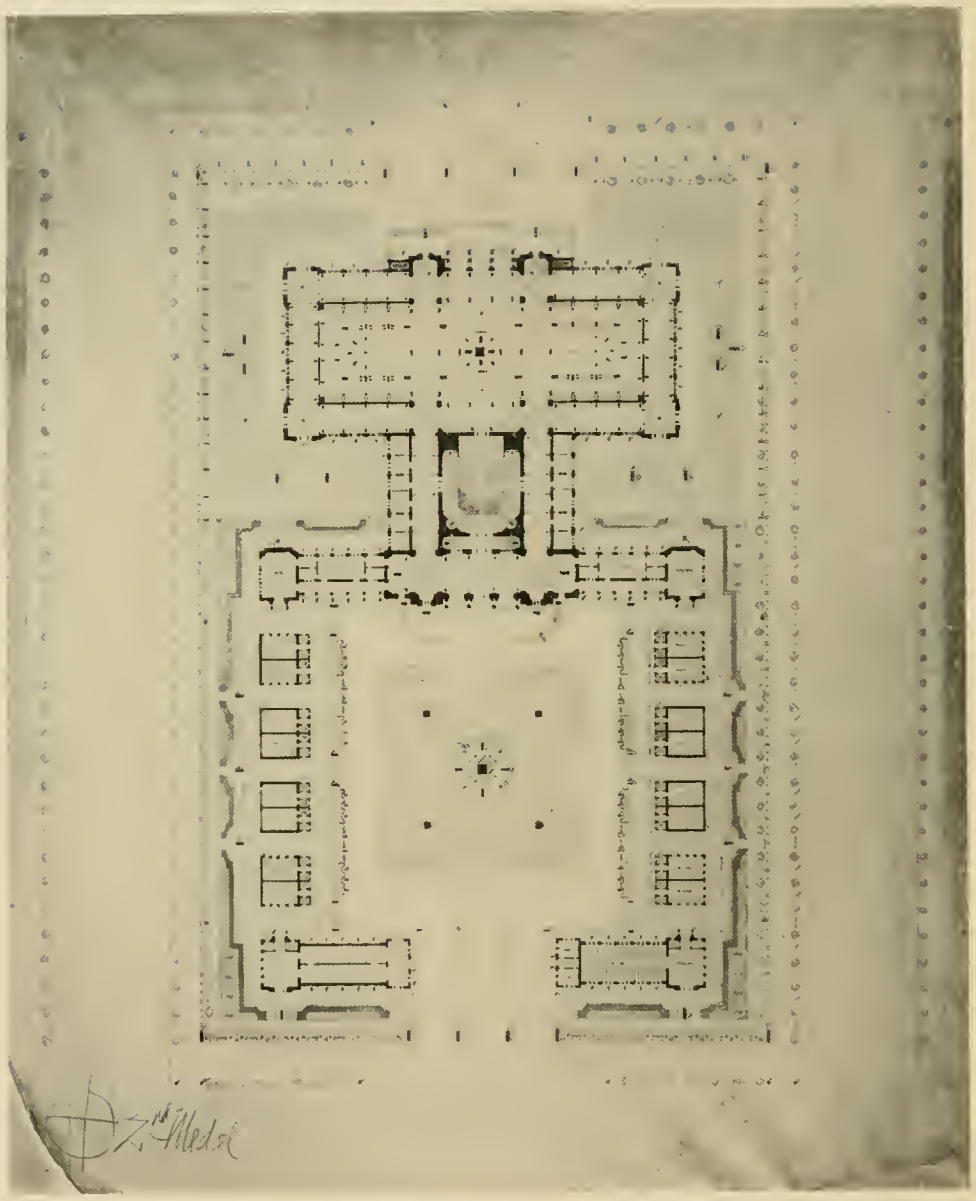
SISTINE CHAPEL, ROME
Copy of the Delphic Sybil by Michelangiolo
LOUIS R. METCALFE, Architect, New York City

COUPE

UNE SALLE CIRCULAIRE VOUTÉE
Mention Drawing, École des Beaux Arts, Paris
Richard L. Watmough, Pittsburgh, Pa.



Wood, Donn & Deming, Architects, Washington, D. C

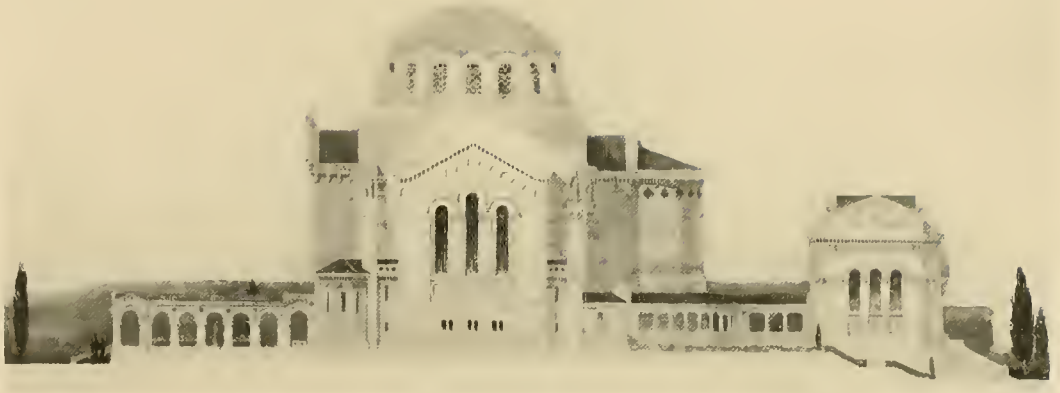


A SCHOOL OF FINE ARTS—PLAN

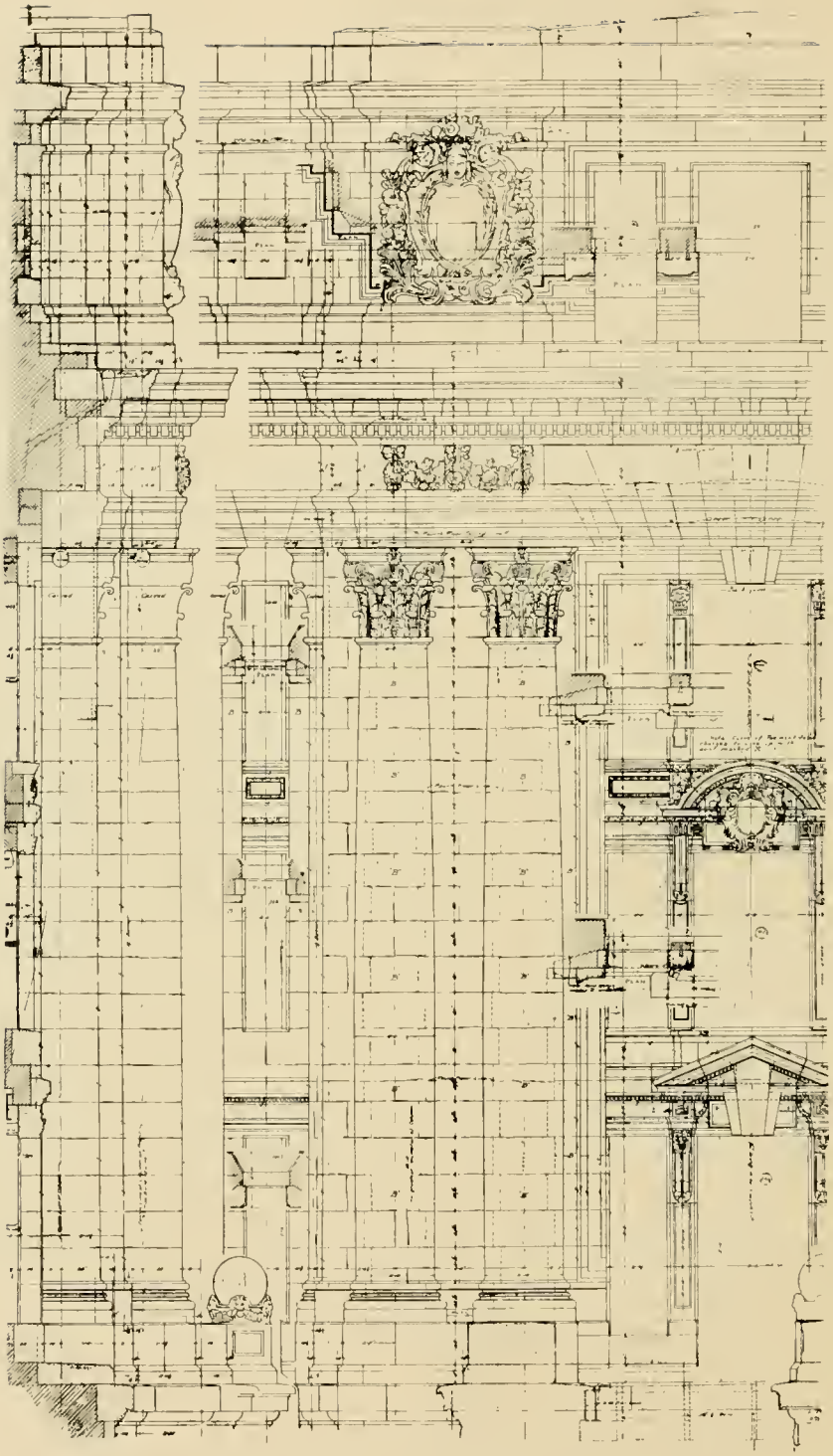
First Prize Alumni Fellowship Competition

WALTER J. KARCHER, School of Architecture, University of Pennsylvania

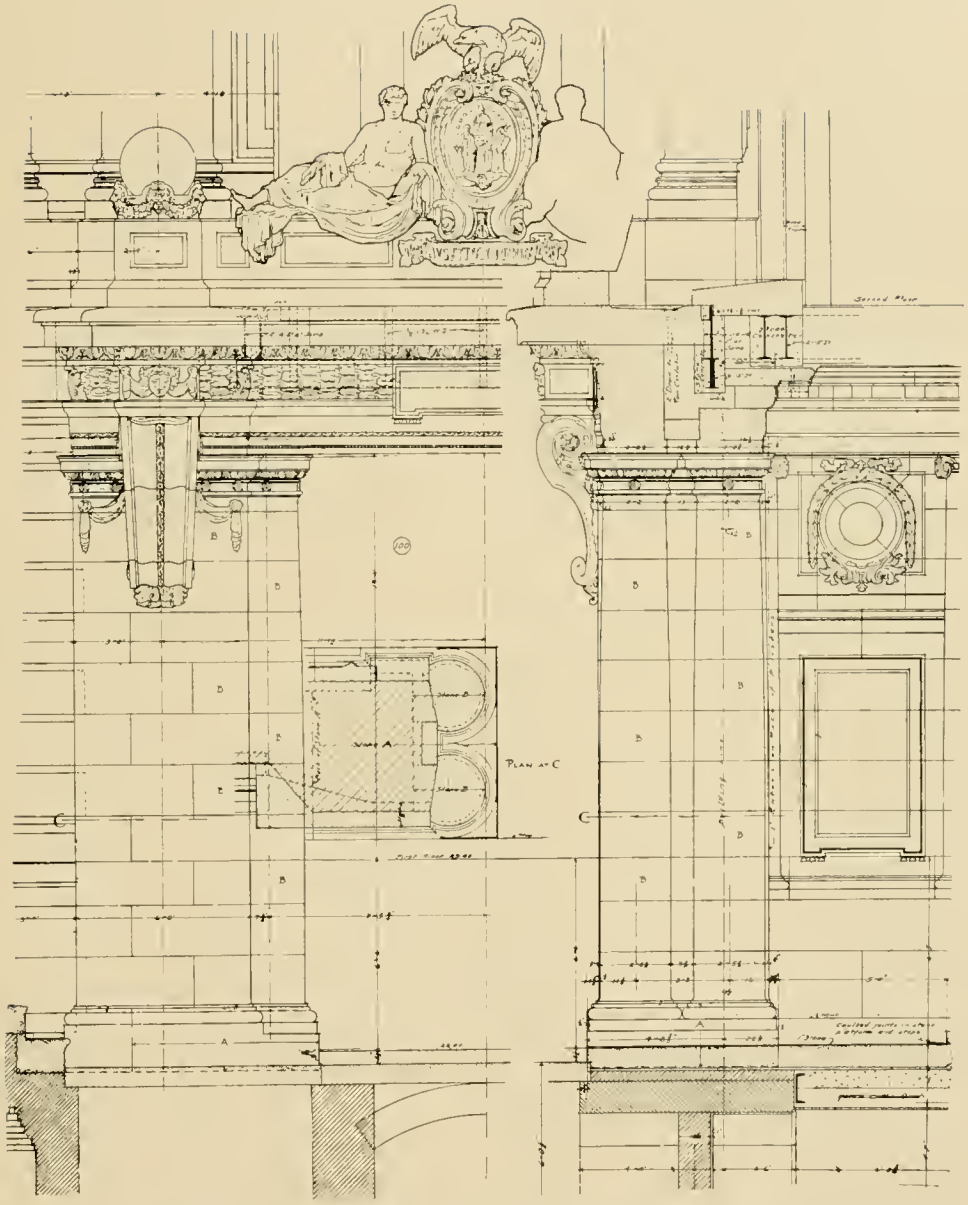
A SCHOOL OF FINE ARTS—ELEVATION
First Prize in Alumni Fellowship Competition
WALTER J. KARCHER, School of Architecture, University of Pennsylvania



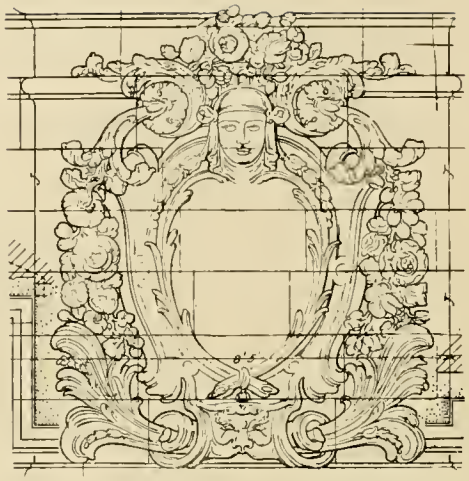
A MEMORIAL CHAPEL FOR A UNIVERSITY—SIDE ELEVATION
J. S. WARNER, School of Architecture, University of Pennsylvania.



THE MUNICIPAL BUILDING FOR THE DISTRICT OF COLUMBIA
DETAIL OF FRONT CENTRAL PAVILION
COPE & STEWARDSON, Architects, Philadelphia



THE MUNICIPAL BUILDING FOR THE DISTRICT OF COLUMBIA
DETAIL OF MAIN ENTRANCE
Cope & Stewardson, Architects, Philadelphia



THE MUNICIPAL BUILDING FOR THE DISTRICT OF COLUMBIA
DETAIL OF A CARTOUCHE
Cope & Stewardson, Architects, Philadelphia

LATE XVII. CENTURY DINING ROOM
"Georgian Period"
F. Hopkinson Evans, Philadelphia

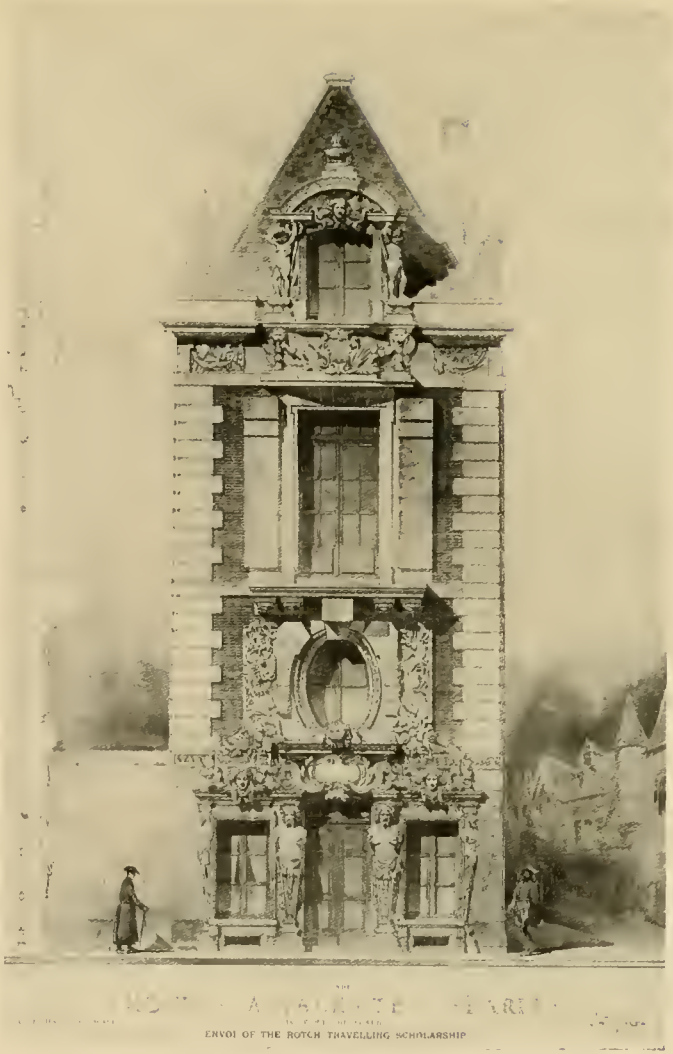
ELEVATION OF DORMITORY GROUP, PRINCETON, N. J.
Rendered by Jules Guerin, Benjamin W. Morris, Jr., New York City

CEILING ORNAMENT

J. Franklin Whitman Co., Sculptors, Philadelphia

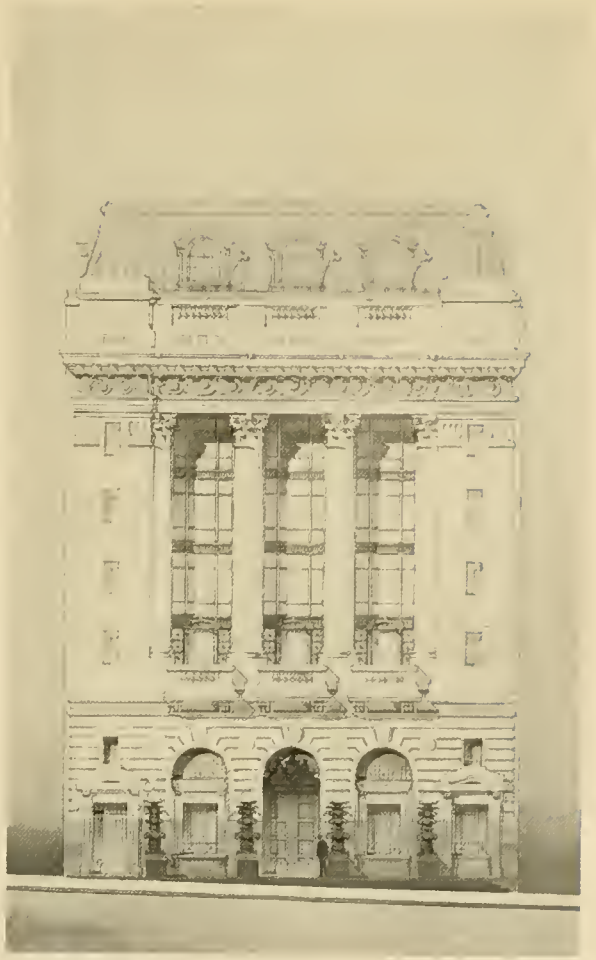
COLORADO SPRINGS PUBLIC LIBRARY—VIEW OF MAIN ENTRANCE

Calvin Kiessling, Boston, Mass.



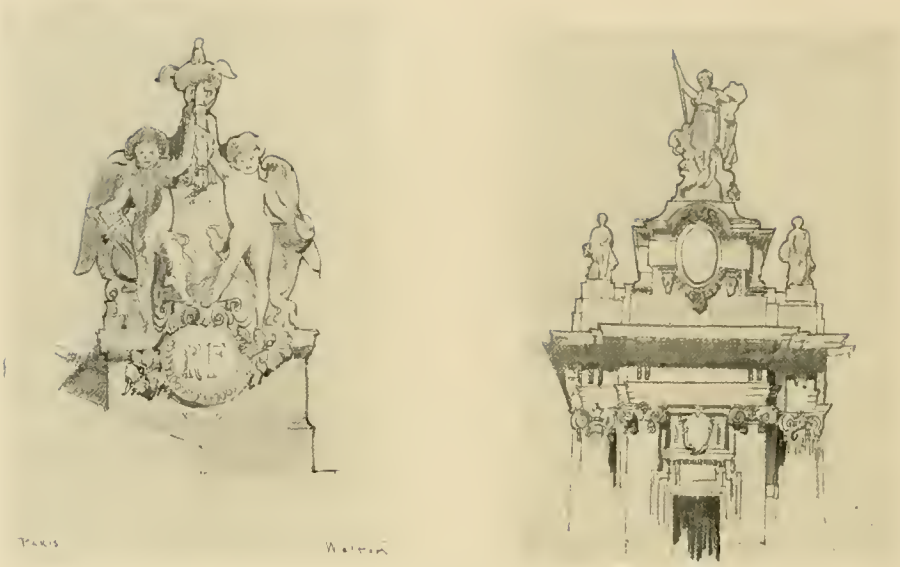
ENVOI OF THE ROTCH TRAVELLING SCHOLARSHIP

JAMES FORD CLAPP, Cambridge, Mass



COMPETITION FOR THE NATIONAL METROPOLITAN CITIZENS' BANK, WASHINGTON, D. C.

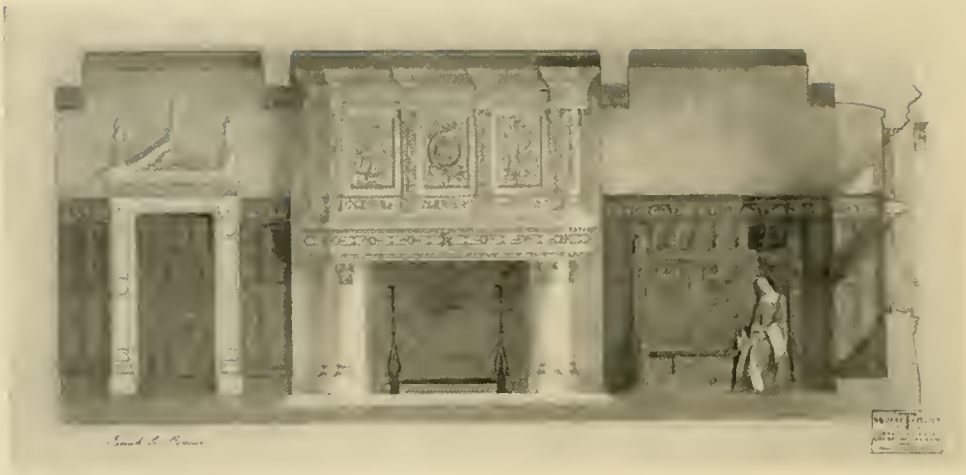
WOOD, DONN & DEMING, Architects, Washington, D. C.



SKETCHES—FRANCE
Rotch Traveling Scholarship
Wm. L. Welton, New York City

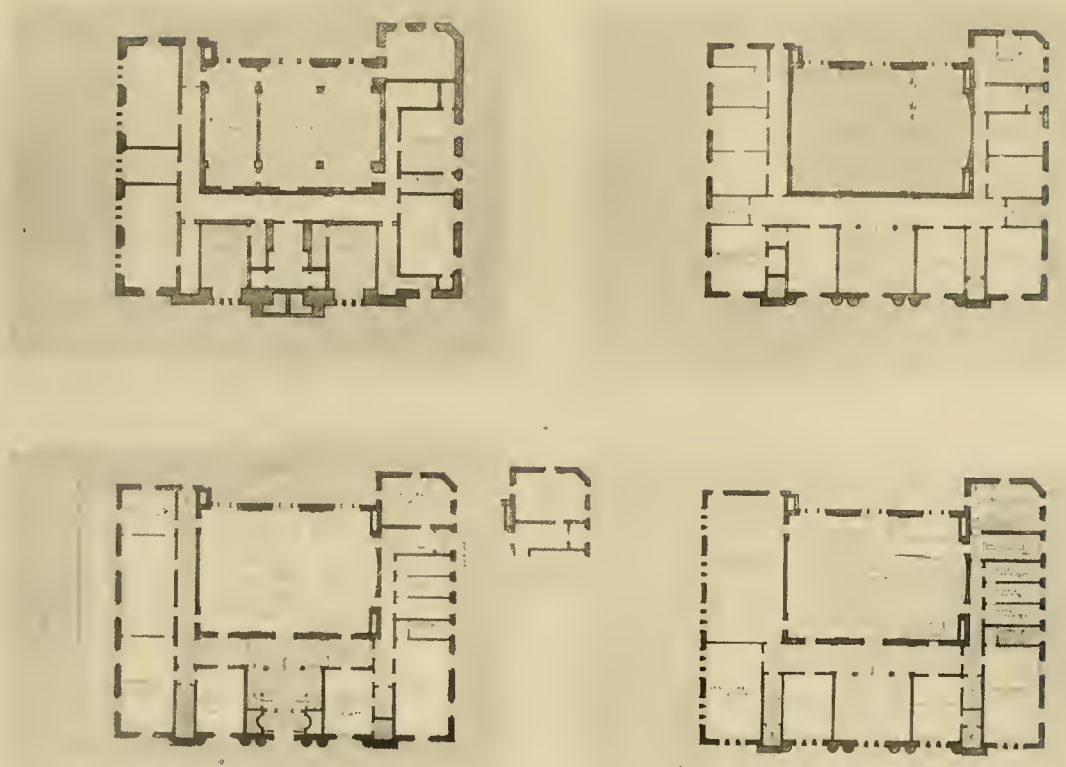
DESIGN FOR FIREPLACE AND SIDE WALL DECORATION
H. Hanley Parker, Philadelphia

MEMORIAL HALL TO JAY COOKE, OGONTZ, PA.
Successful Competitive Design
CHURCHMAN & THOMAS, Philadelphia



DESIGN FOR A MANTEL—FRENCH, XVI CENTURY
FRANK LEE BODINE, Philadelphia

COMPETITION FOR THE NEW POLICE COURT, WASHINGTON, D. C.
WOOD, DONN & DEMING, Architects, Washington, D. C.



COMPETITION FOR THE NEW POLICE COURT, WASHINGTON, D. C
FLOOR PLANS
WOOD, DONN & DEMING, Architects, Washington, D. C.

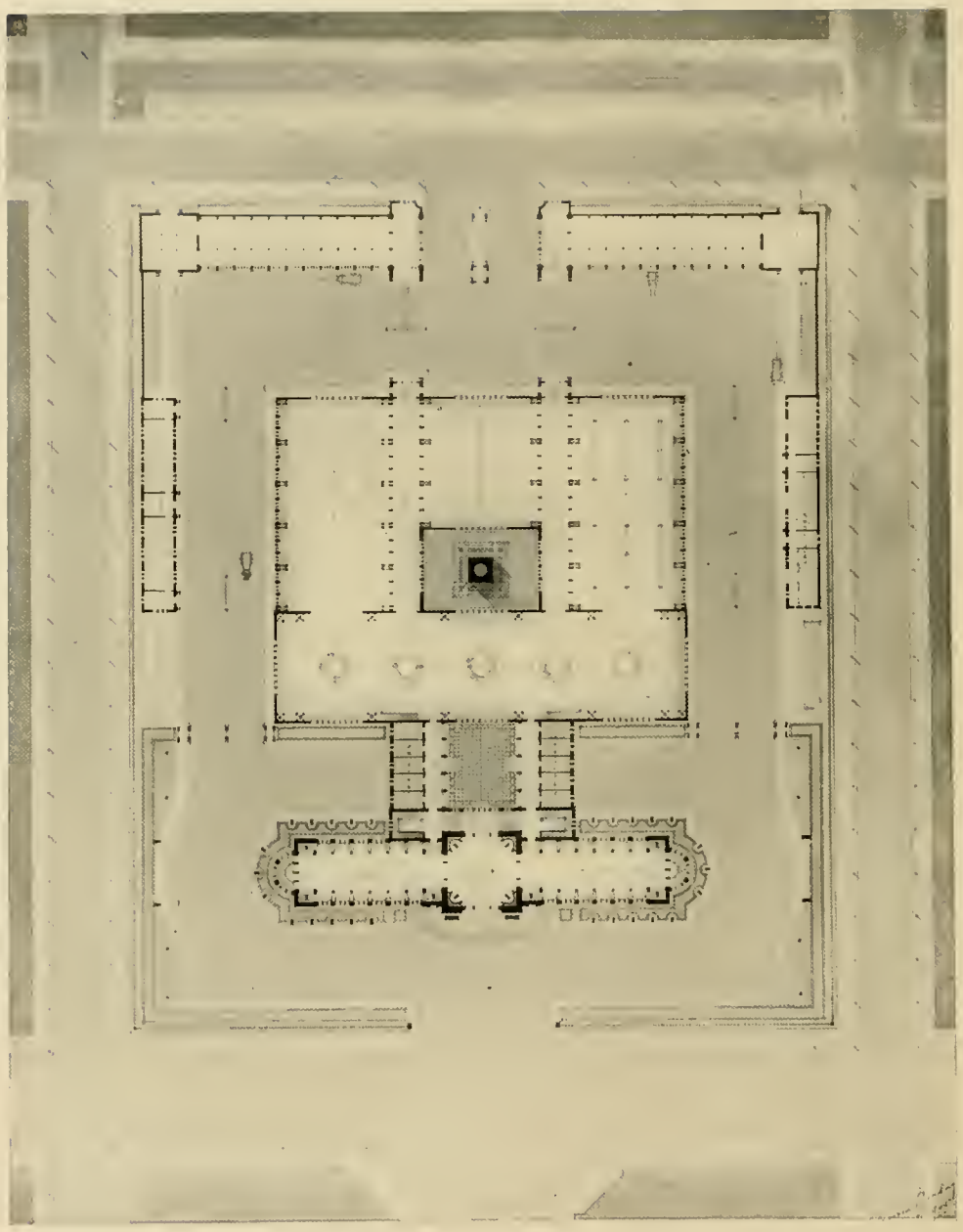
THE CHORAGIC MONUMENT OF LYSICRATES, ATHENS, GREECE

SHIRAS CAMPBELL, Elizabeth, N. J.

MARYLAND INSTITUTE BUILDING, BALTIMORE, MD.—FRONT ELEVATION

Successful Competitive Design

PELL & CORBETT, Architects, New York City



A TERRA COTTA FACTORY—PLAN

G. C. Fenhagen, University of Pennsylvania, Architectural Department

A TERRA COTTA FACTORY—ELEVATION

G. C. Fenhagen, University of Pennsylvania, Architectural Department

XIII CENTURY STAINED GLASS

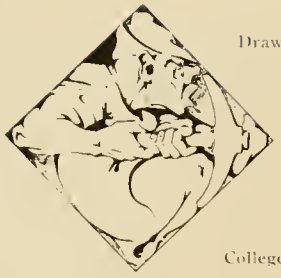
Abbey of St. Denis, France

Louis R. Metcalfe, Architect, New York City

SKETCH—APSE OF THE FRARI, VENICE
L. M. Leisenring, Lutherville, Md.

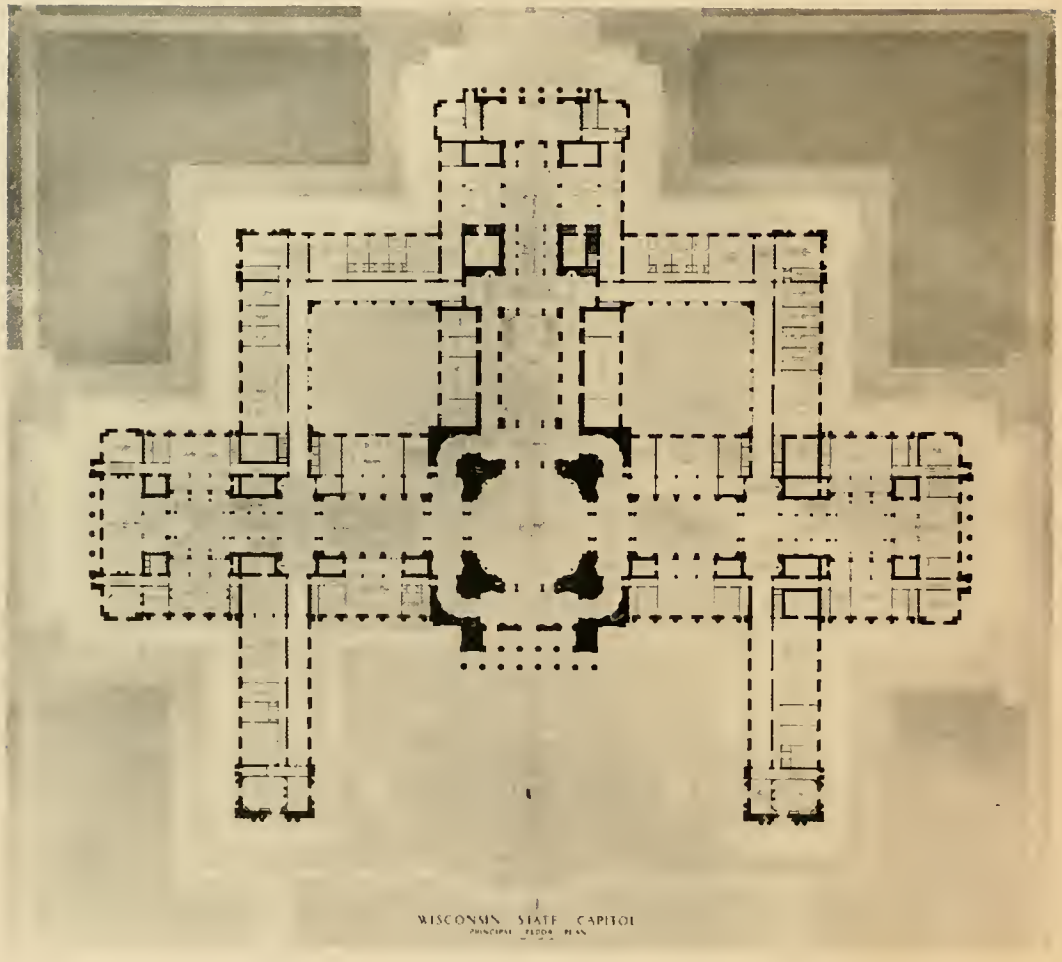
SKETCH—INTERIOR OF ST. MARK'S, VENICE

L. M. Leisenring, Lutherville, Md.



Drawn by Livingston Smith

GROTESQUES
College of the City of New York
Geo. B. Post, Architect



DESIGN FOR WISCONSIN CAPITOL—FIRST FLOOR PLAN
Cass Gilbert, Architect, New York

DESIGN FOR WISCONSIN CAPITOL.—FRONT ELEVATION

Cass Gilbert, Architect, New York

STUDY FOR THE IMPROVEMENT OF THE SCHUYLKILL RIVER EMBANKMENTS
AND ADJACENT PARKS AND AVENUES
C. C. Zantzinger, C. L. Borie, Jr., Paul P. Cret, Philadelphia

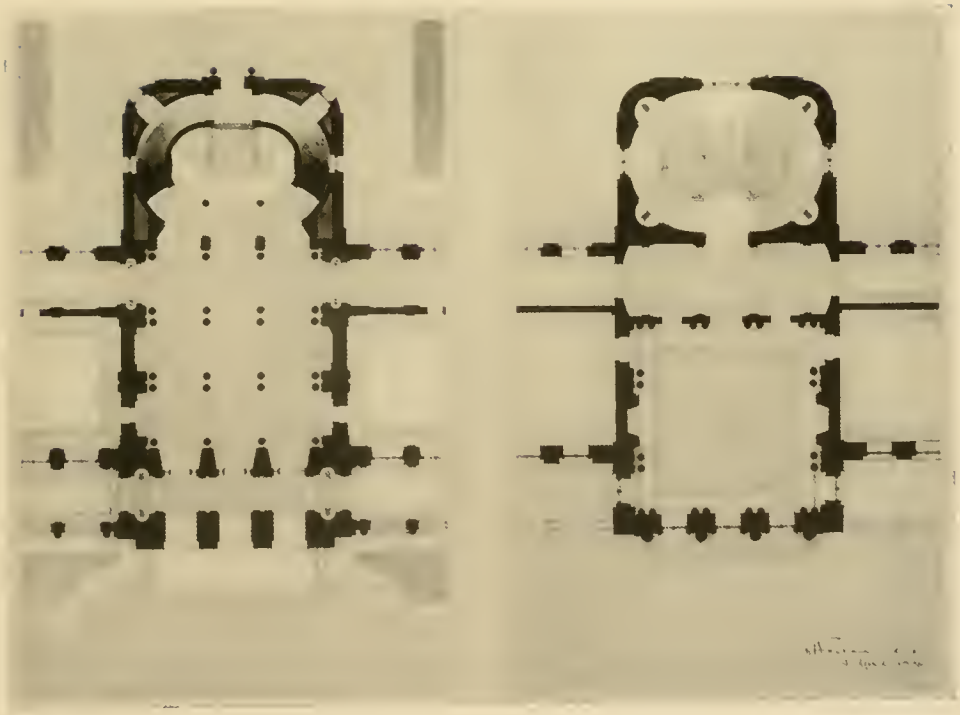
SKETCH FOR CHANCEL DECORATION—CHURCH IN BALTIMORE, MD.
NICOLA D'ASCENZO, Philadelphia and New York

THE CENTRAL MOTIVE OF A CITY HALL—ELEVATION

T. H. Ellett, University of Pennsylvania, Architectural Department

GRANADA

L. M. Leisenring, Lutherville, Md.



THE CENTRAL MOTIVE OF A CITY HALL

H. T. Ellett, University of Pennsylvania, Architectural Department

LEADED GLASS WINDOW, Ft. PITT BANK, PITTSBURGH, PA.
NICOLA D'ASCENZO, Philadelphia and New York

A HERMITAGE IN THE COUNTRY
Esquisse, Esquisse
WALTER T. KARCHER, Philadelphia

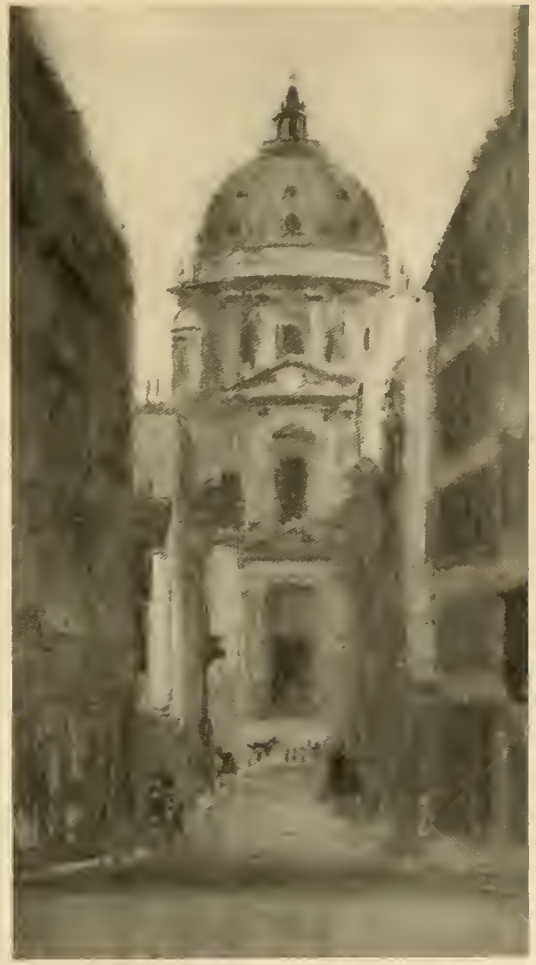
GREEK VASE, LOUVRE, MEASURED WORK

Ecole des Beaux Arts, Paris

Huger Elliott, Philadelphia

SKETCH—INTERIOR OF THE VILLA MADAMA, ROME

L. M. Leisenring, Lutherville, Md.



EUROPEAN SKETCHES

L. M. Leisenring, Lutherville, Md.

"IN THE TEMPLE"—COMPOSITION

Huger Elliott, Philadelphia

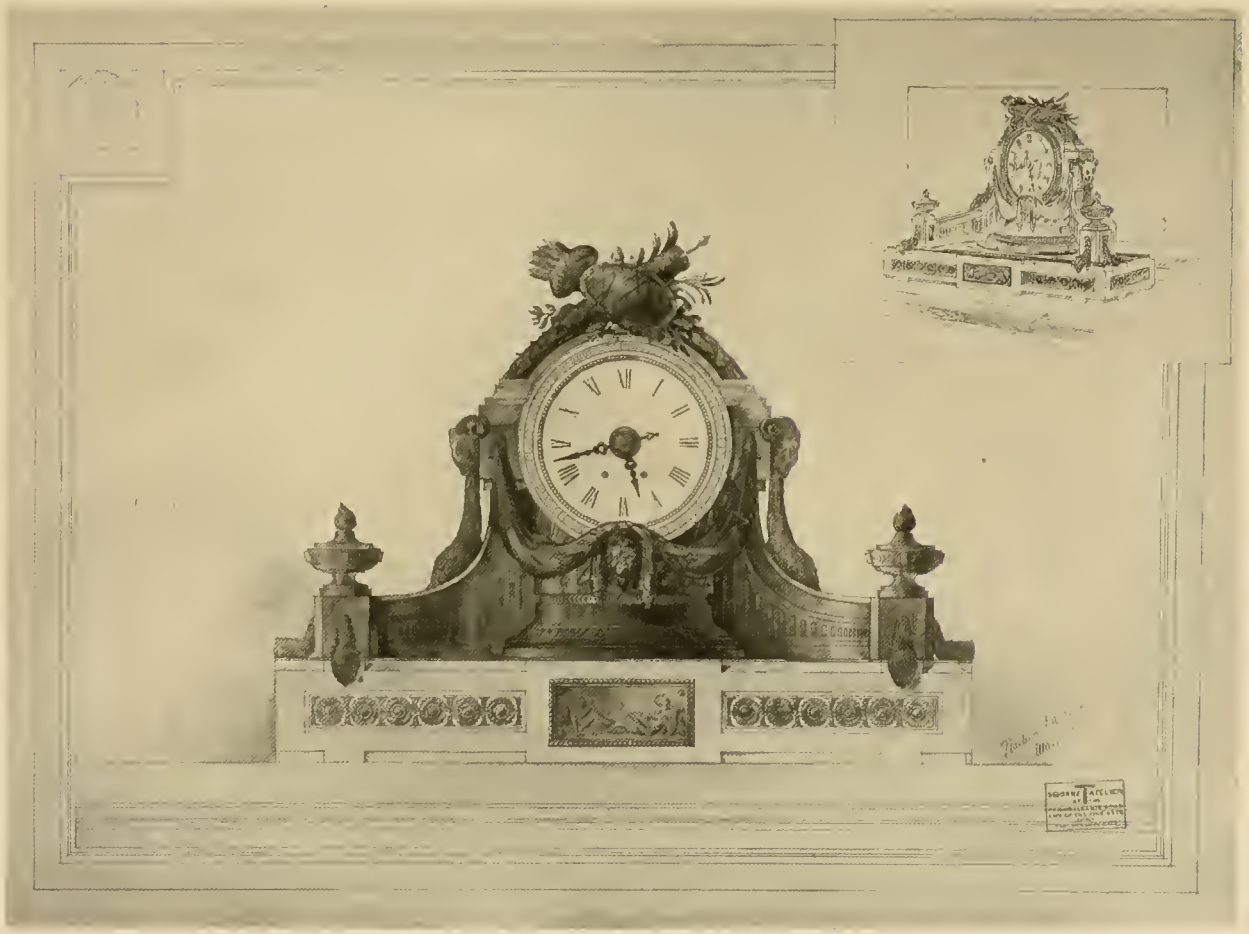
GRANADA

POMPEII

Wm. L. Welton, New York City

TABLE LAMP, FLORENTINE BRONZE

Sterling Bronze Co., Philadelphia



CLOCK, STYLE OF LOUIS XVI—ARCHAEOLOGY

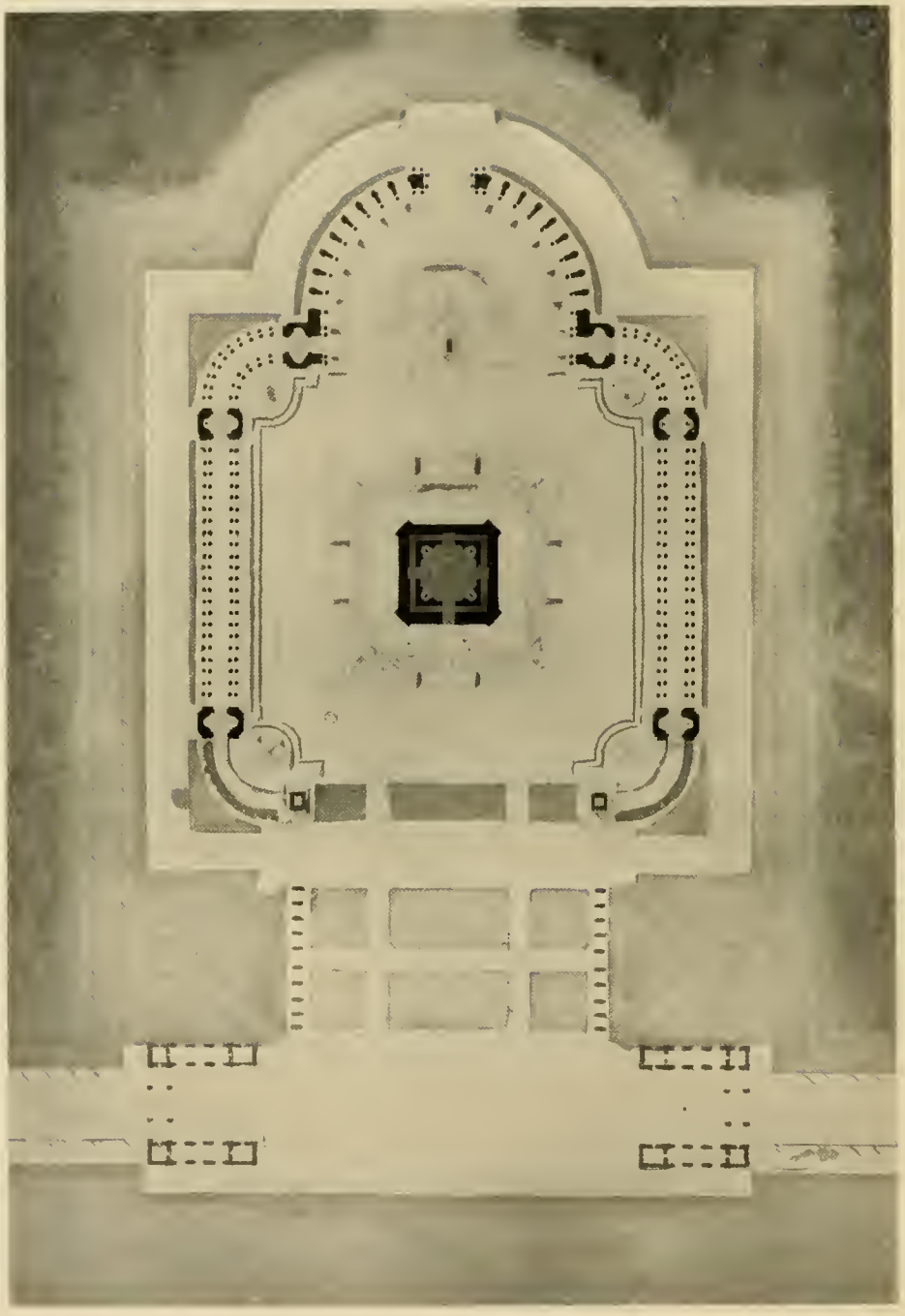
Walter T. Karcher, Philadelphia

PHOTOGRAPH OF STAINED GLASS WINDOW

Harry E. Goodhue, Cambridge, Mass.

CLOCK—ARCHAEOLOGY PROBLEM—STYLE LOUIS XVI
C. Edgar Cope, Philadelphia, Pa

"A COMPOSITION"
Huger Elliott, Philadelphia



A COMMEMORATIVE MONUMENT—PLAN

(First Prize in the Competition)

C. E. Howell, John Stewardson Memorial School in Architecture

University of Pennsylvania

A COMMEMORATIVE MONUMENT—ELEVATION

First Prize in Competition, John Stewardson Memorial School in Architecture

C. E. Howell, University of Pennsylvania

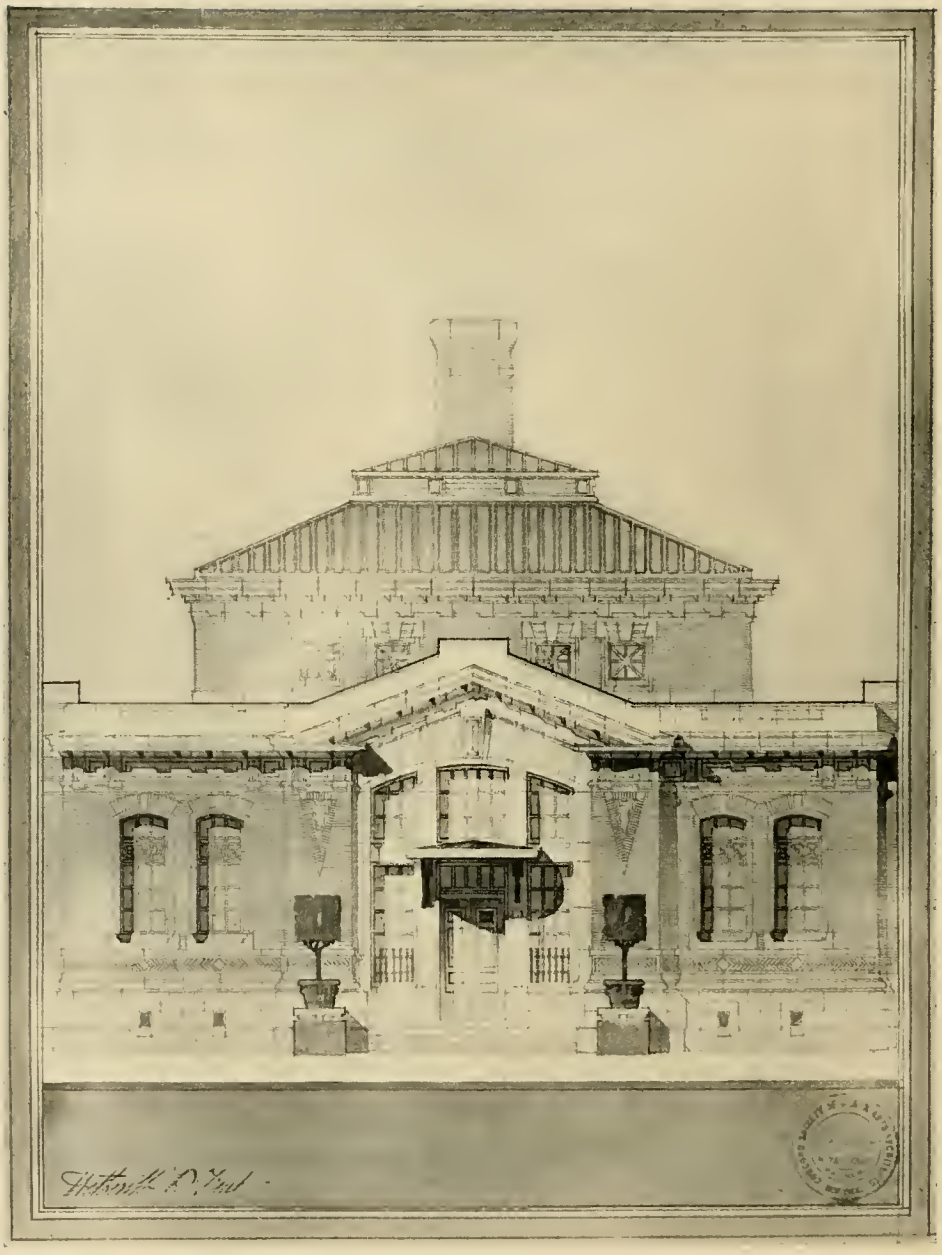
PHOTOGRAPH, BENSON MEMORIAL LIBRARY, TITUSVILLE, PA.
JACKSON & ROSENCRANS, Architects, New York City

HOUSE OF MR. ALBERT EASTWOOD, ROCHESTER, N. Y.
CLAUDE BRAGDON, Rochester, N. Y.

THE CHAPEL, CHATEAU OF AMBUISE

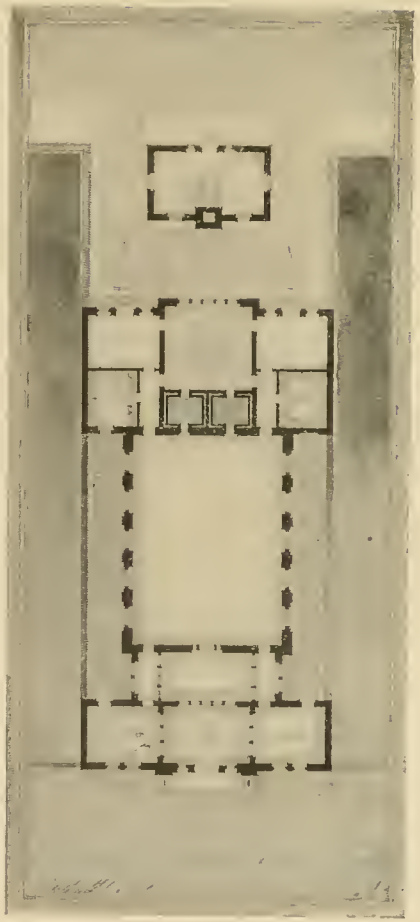
TOWER AT CAEN

Richard L. Watmough, Pittsburg, Pa.



A MILK HOUSE

W. P. Trout, Philadelphia

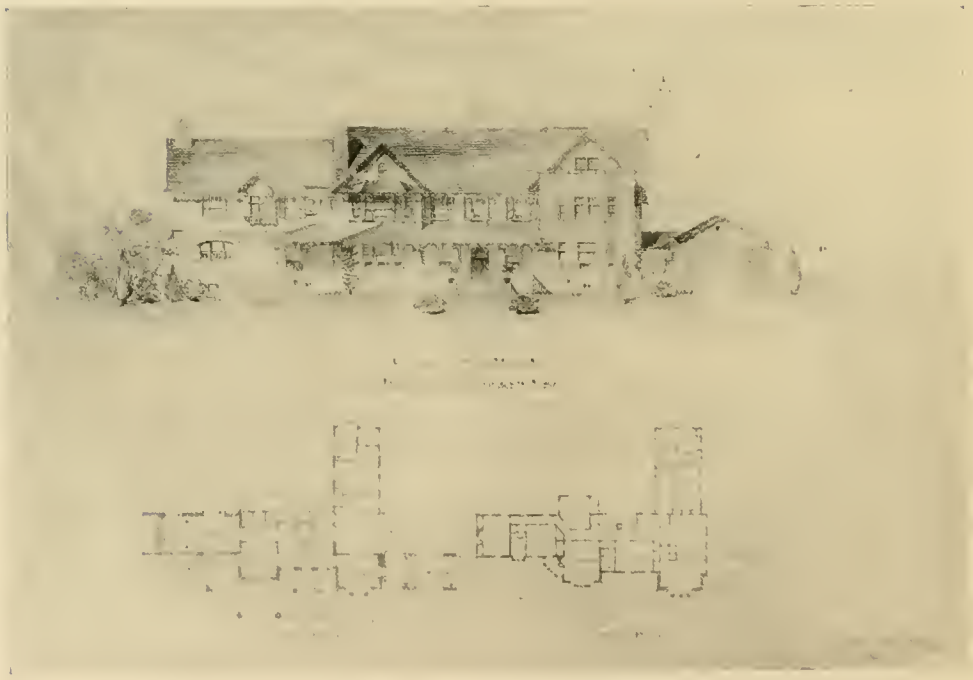


A MILK HOUSE
W. P. Trout, Philadelphia

PHOTOGRAPH OF STAINED GLASS WINDOW
Harry E. Goodhue, Cambridge, Mass.

SKETCHES—SPAIN

L. M. Leisenring, Lutherville, Md.



RESIDENCE AT BRYN MAWR, PA., FOR TRISTRAM C. COLKETT, ESQ.

D. Knickerbacker Boyd, Philadelphia

SKETCH—INTERIOR OF ST. MARK'S, VENICE
L. M. Leisenring, Lutherville, Md.

GATE OF JUSTICE, ALHAMBRA
Geo. Oakley Totten, Jr., Washington, D. C.

SKETCHES—ITALY

Wm. L. Welton, New York City

EUROPEAN SKETCHES

Wm. L. Welton, New York City

HALF TIMBERED HALL—EARLY ELIZABETHAN

F. Hopkinson Evans, Philadelphia

Reed & Stem, Architects, New York City

CARTOON FOR LEADED GLASS WINDOW

Nicola D'Ascenzo, Philadelphia and New York

SKETCHES—INTERIOR OF CHURCH OF SAN FRANCESCO—ASSISI
L. M. Leisenring, Lutherville, Md.

WYKAGYL COUNTY GOLF CLUB, NEW ROCHELLE, N. Y.
J. H. Phillips, New York City

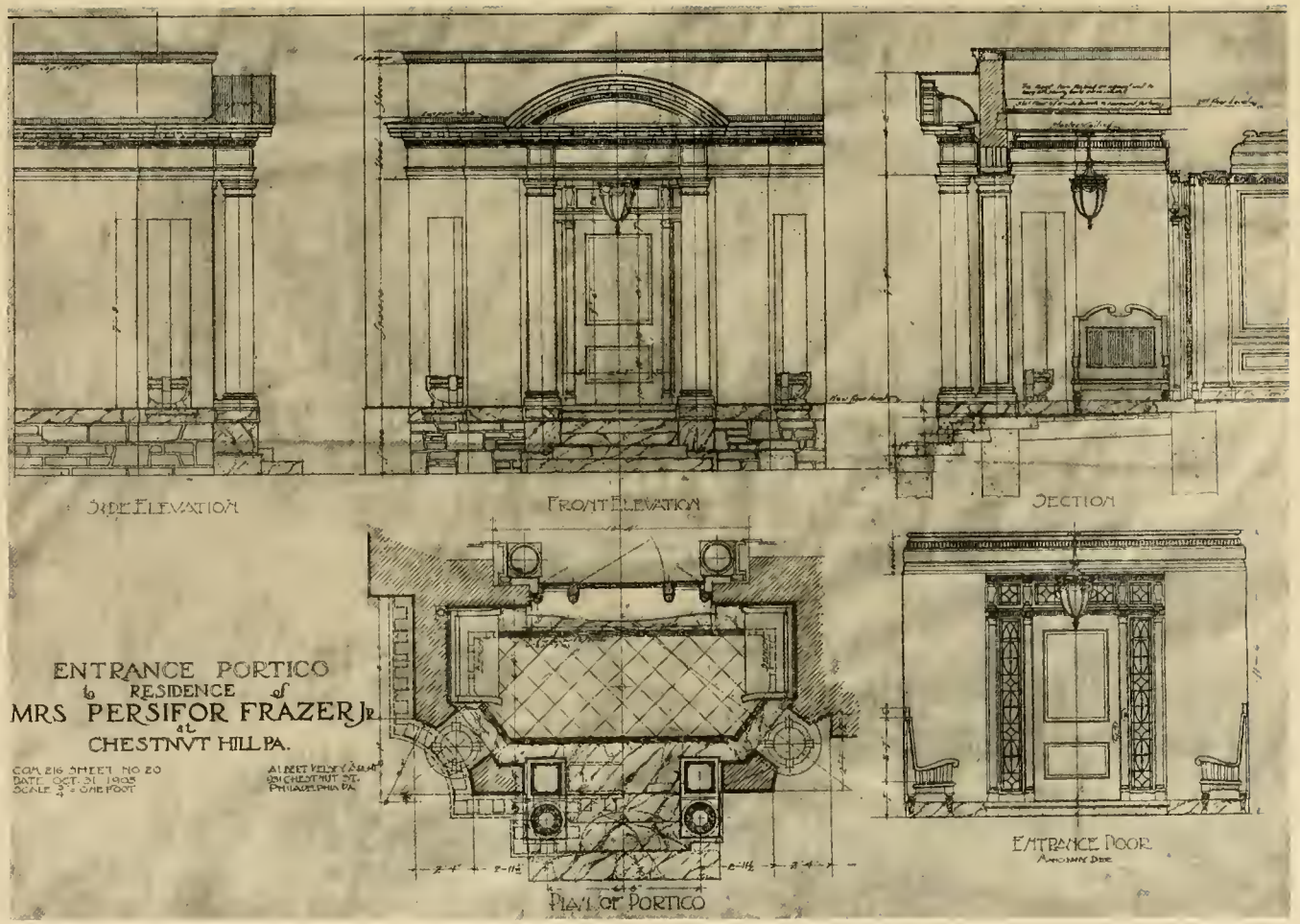
Drawn by Livingston Smith

GROTESQUES FOR THE COLLEGE OF THE CITY OF NEW YORK

Geo. B. Post, Architect, New York

LEADED GLASS WINDOW, THE ANGEL OF THE RESURRECTION

Nicola D'Ascenzo, Philadelphia and New York



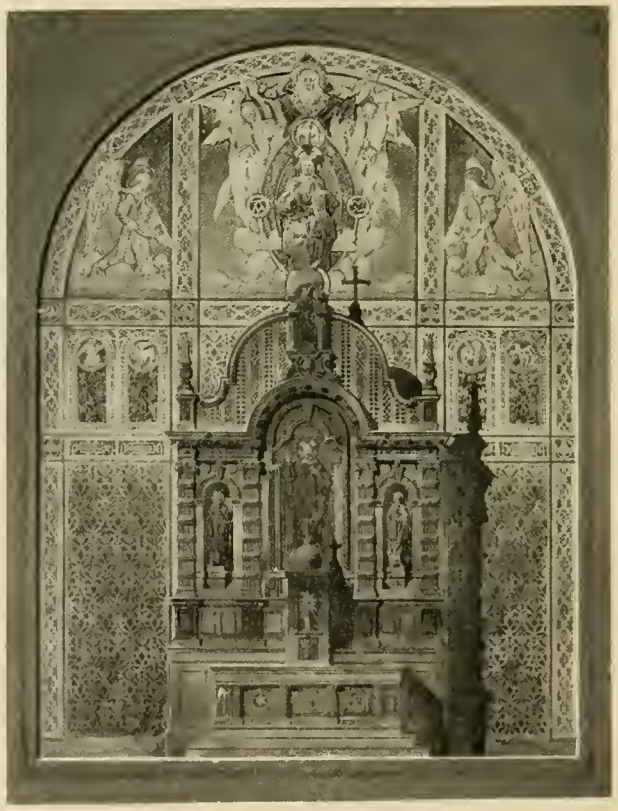
ENTRANCE PORTICO, RESIDENCE OF MRS. PERSIFOR FRAZER, JR.
CHESTNUT HILL, PA.
Albert Kelsey, Architect, Philadelphia

COLOR STUDIES FOR OPENING OF THE ERIE CANAL, 1825
(THE MOHAWK VALLEY)
C. Y. Turner, New York City

PHOTOGRAPH FROM FINISHED MURAL PAINTING
OPENING OF THE ERIE CANAL, 1825
(THE MOHAWK VALLEY)
C. Y. Turner, New York City

THE PROGRESS OF MAN

C. Y. Turner, New York City



SKETCH DECORATION FOR CHANCEL OF POLISH CHURCH

BRADDOCK, PA.

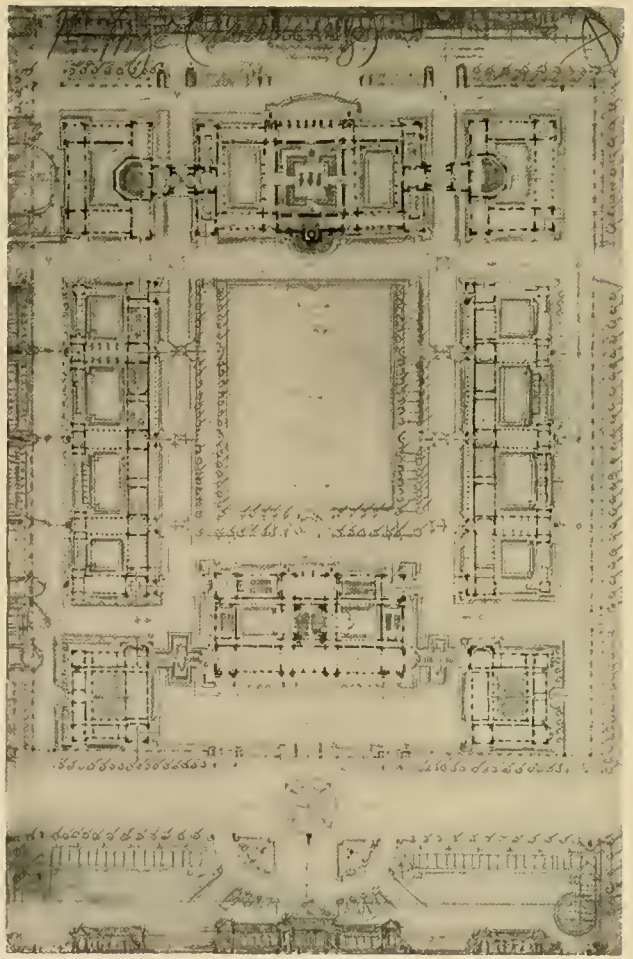
Nicola D'Ascenzo, Philadelphia and New York

John Comes, Architect, Pittsburgh

TRIUMPH OF MANHATTAN—MANHATTAN HOTEL, NEW YORK
C. Y. Turner, New York City

GROTESQUES
FOR THE COLLEGE OF THE CITY OF NEW YORK
Geo. B. Post, Architect, New York City

STUDY FOR BARTER WITH INDIANS FOR LAND IN SOUTHERN MARYLAND, 1634
C. Y. Turner, New York City



WARREN PRIZE—A SCHOOL OF TECHNOLOGY
Wm. E. Groben, Germantown, Pa.

THE DERRICK PROPOSITION FOR MURAL PAINTING
F. Dana Marsh, Nutley, N. J.

MONUMENT TO BENJAMIN RUSH—WASHINGTON, D. C.
LOUIS R. METCALFE, Architect, New York City

BRONZE FIGURE LAMP SUPPORT
STERLING BRONZE CO., Philadelphia

LANTERN CARVED IN WOOD,
GILDED FOR COL. W. H. MORGAN, ALLIANCE, O.
STERLING BRONZE CO., Philadelphia

FRAGMENT—TRANSPORTATION

Gutzon Borglum, Sculptor, New York City

EVENING

Solon Borglum, Sculptor, New York City

GARGOYLES—PRINCETON DORMITORIES, PRINCETON, N. J.

Paul Wiehle, Sculptor

Benjamin W. Morris, Jr., Architect, New York City

GROTESQUES
FOR THE COLLEGE OF THE CITY OF NEW YORK
Geo. B. Post, Architect, New York City

ART BUILDING, ST. LOUIS
Photo of Seated Figure
Cass Gilbert, Architect, New York

COMPETITION FOR FIRST BAPTIST CHURCH, COATESVILLE, PA.—PERSPECTIVE

KEISKER & NICHOLSON, Architects, Philadelphia

COMPETITION FOR FIRST BAPTIST CHURCH, COATESVILLE, PA.
FIRST FLOOR PLAN
KEISKER & NICHOLSON, Philadelphia

"A TOURNAMENT IN THE MIDDLE AGES"
Frieze in Gymnasium, University of Chicago
FREDERIC CLAY BARTLETT, Chicago

GROTESQUES
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OF NEW YORK
Geo. B. Post, Architect, New York City

OFFICE BVILDING OF MORRIS ROSENBAVM ESQ
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MAGAZINER AND POTTER ASSOCIATED ARCHITECTS

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OF NEW YORK
GEO. B. POST, Architect, New York City

CABINET FOR IVORY CARVINGS
WM. FRANCKLYN PARIS, New York City

GROTESQUES
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OF NEW YORK
GEO. B. POST, Architect, New York City

PROSPERITY

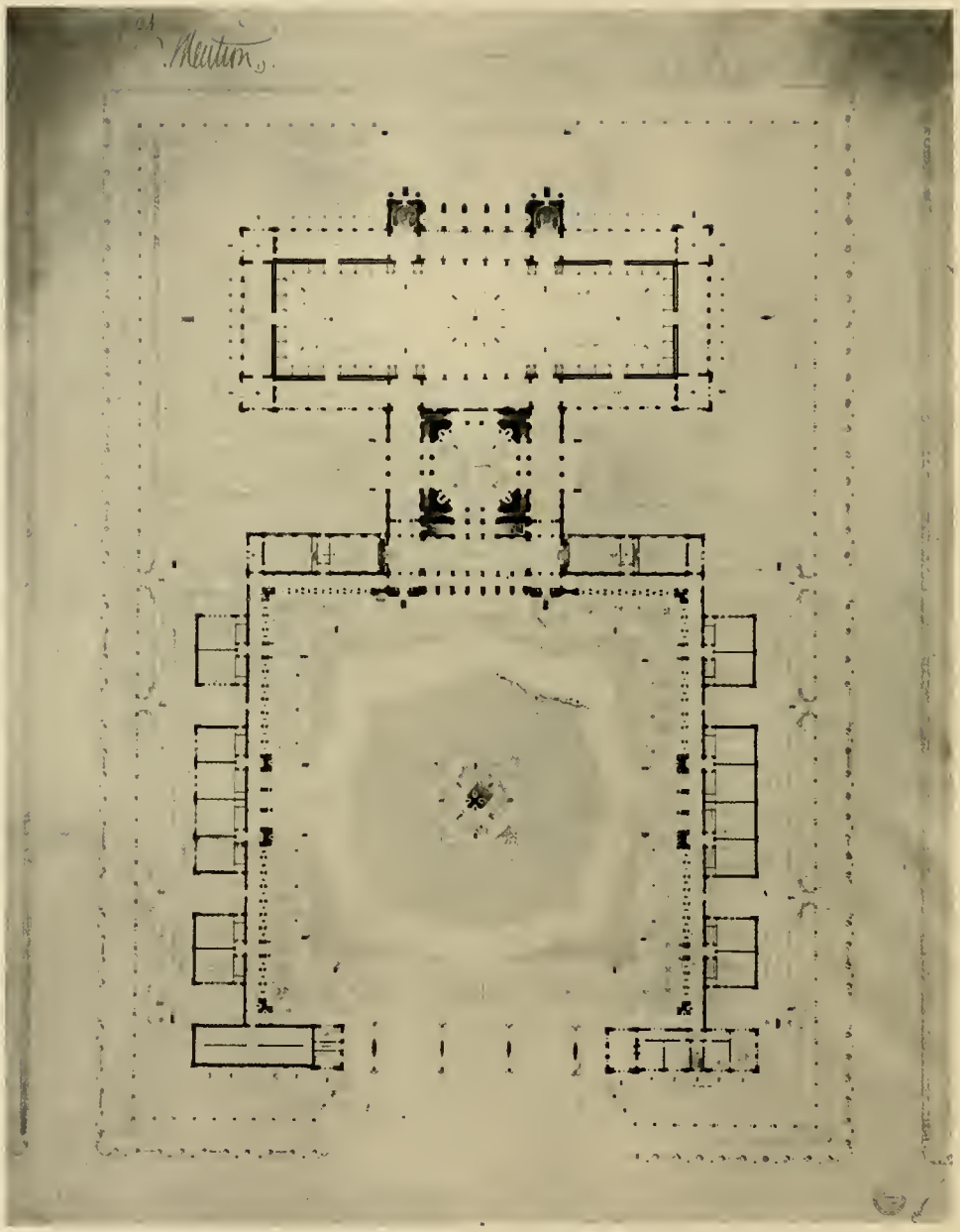
COURAGE

AGRICULTURE

FARMERS' DEPOSIT NATIONAL BANK, PITTSBURGH
J. MASSEY RHIND, Sculptor, New York City

AN INDIAN LOVE CHASE

SOLON H. BORGLUM, New York City



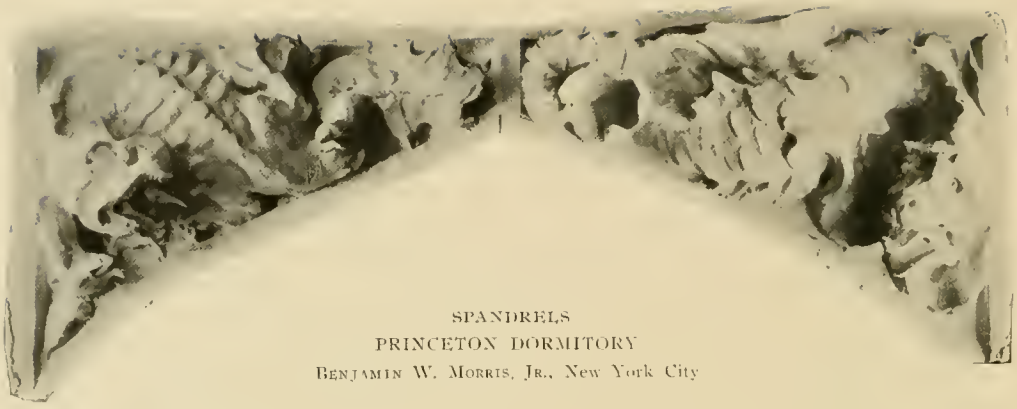
A SCHOOL OF FINE ARTS

Wm. E. Groben, Germantown, Pa.

Third Holder of the Cresson Scholarship

MONUMENT TO COMMEMORATE THE FREEDOM OF CUBA—ELEVATION

CHAS. H. BAUER, Philadelphia



SPANDRELS
PRINCETON DORMITORY
BENJAMIN W. MORRIS, JR., New York City

GROTESQUE
GEO. B. POST, Architect

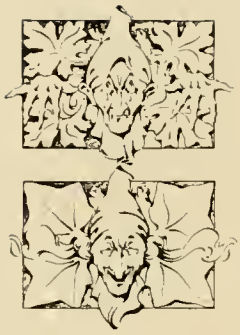
GRAND PLACE, BRUSSELS
L. M. LEISENRING, Lutherville, Md.

GROTESQUE
GEO. B. POST, Architect

MEASURED DRAWING

CHRISTIAN GEORGE SPOERL

Eighth Holder of John Stewardson Memorial Scholarship

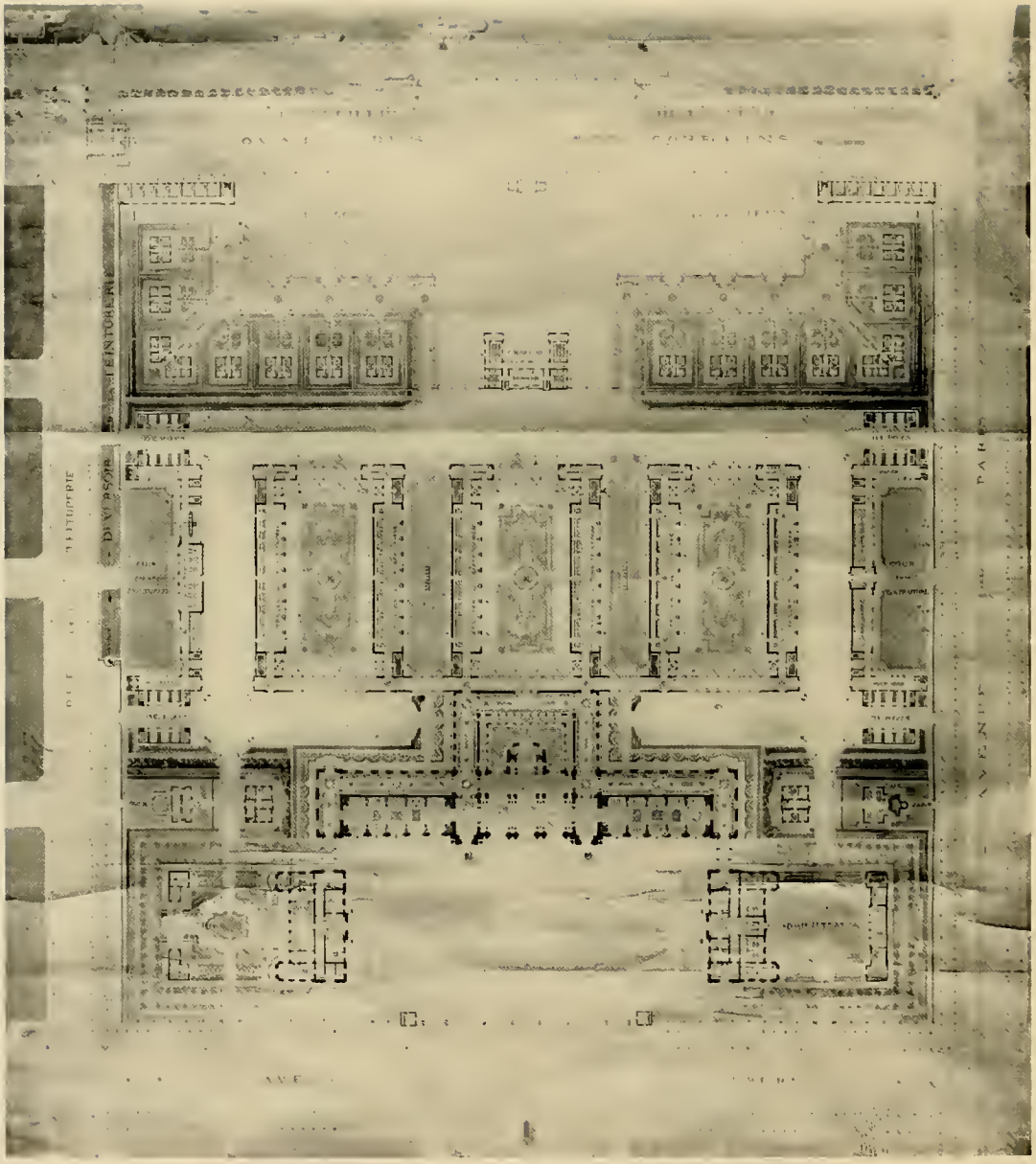


GROTESQUES
Drawn by Livingston Smith
Geo. P. Post, Architect

MEASURED DRAWING
Christian George Spoerl

MEASURED DRAWING

CHRISTIAN GEORGE SPOERL



MANUFACTURE NATIONAL DES GOBELINS

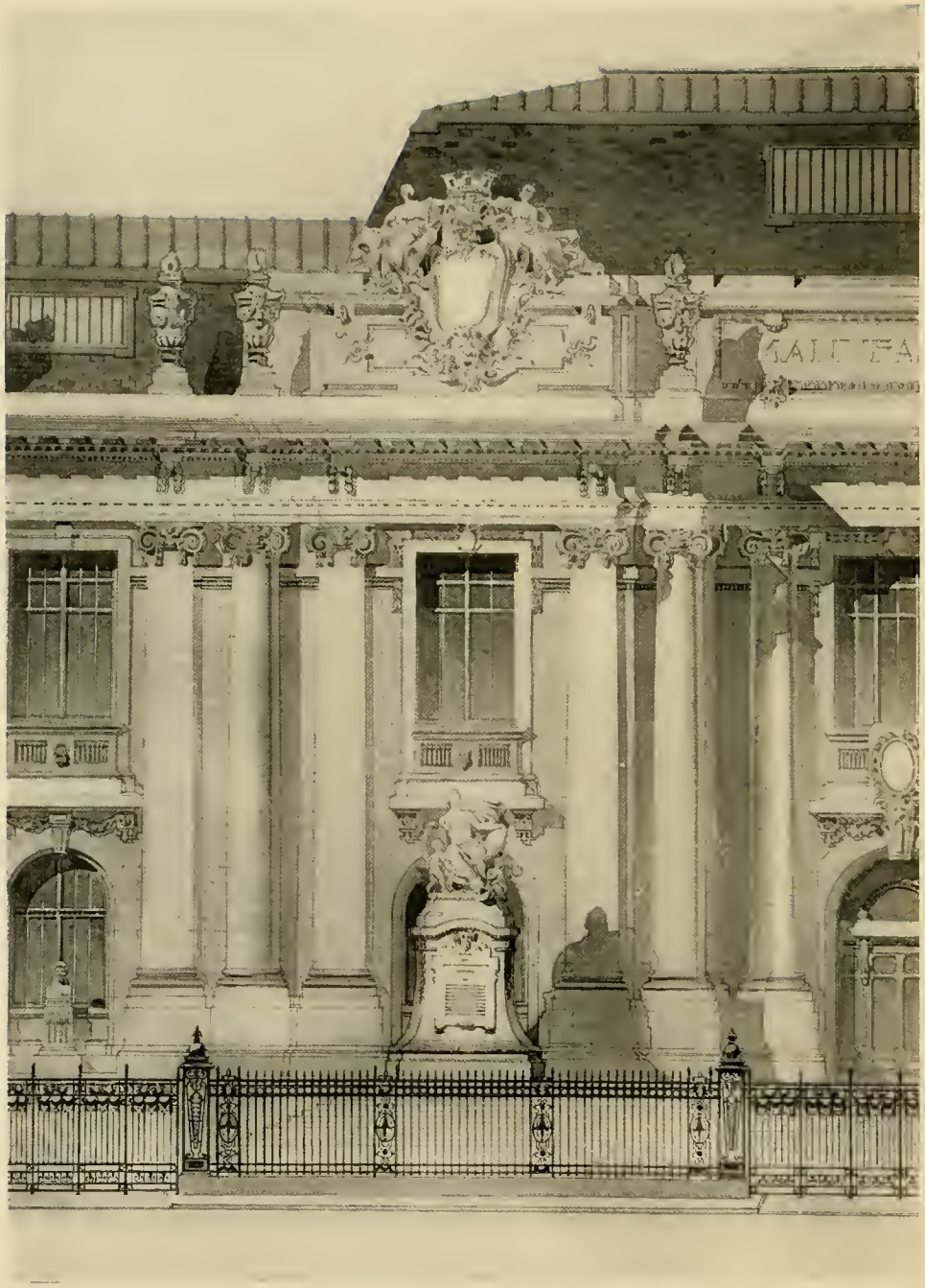
Second Medal Grand Prix de Rome

Prof. Maurice J. Prevot, Cornell University

MANUFACTURE NATIONAL DES GOBELINS

Second Medal Grand Prix de Rome

Prof. Maurice J. Prevot, Cornell University



DETAIL OF MANUFACTURE NATIONAL DES GOBELINS

Prof. Maurice J. Prevot, Cornell University

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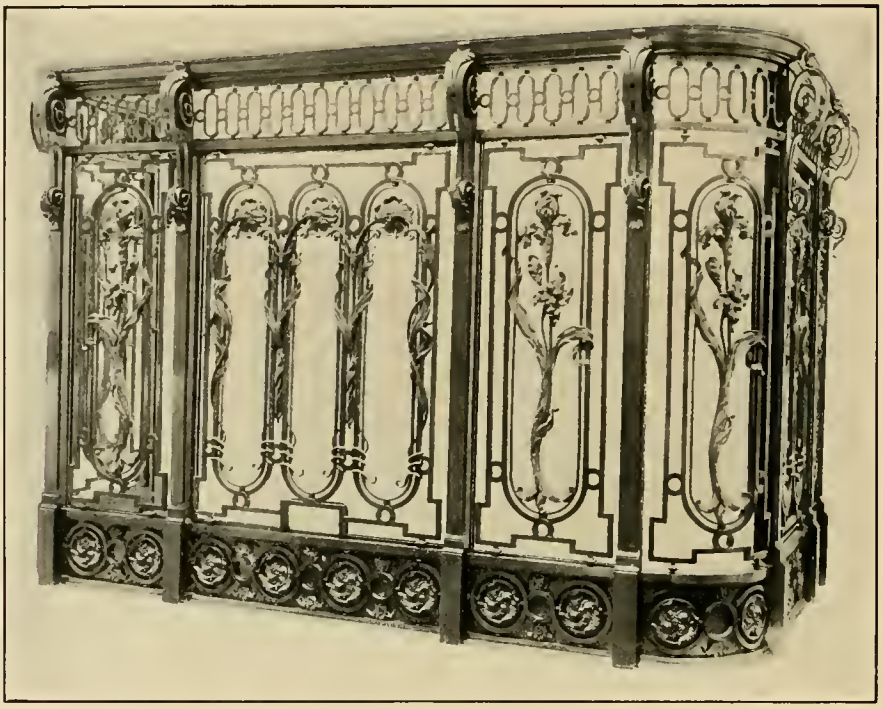

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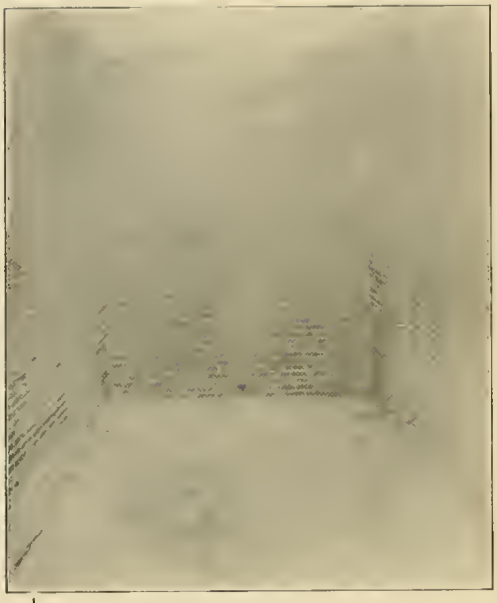

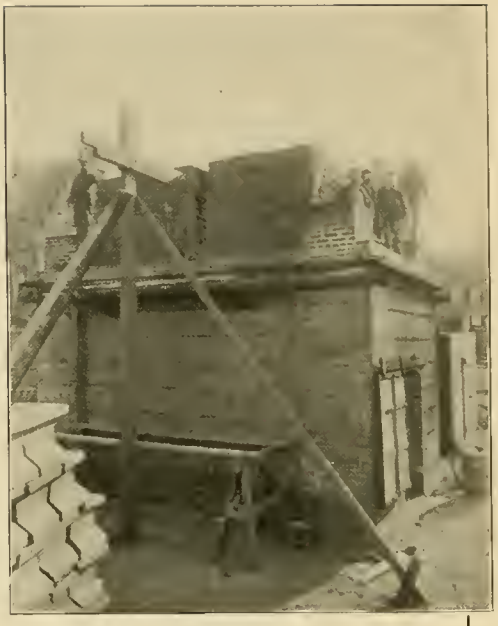

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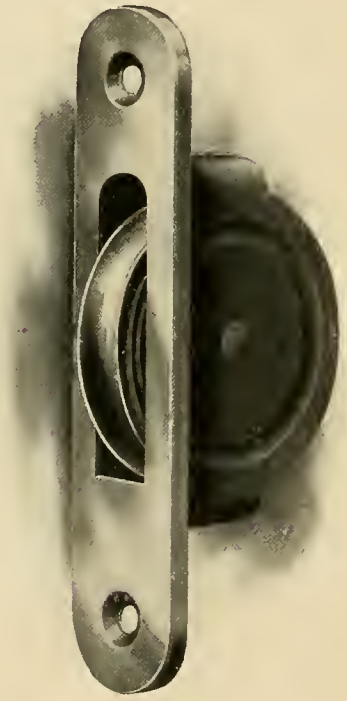

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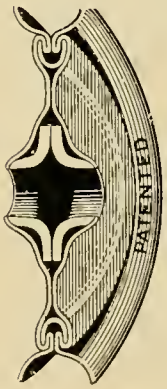

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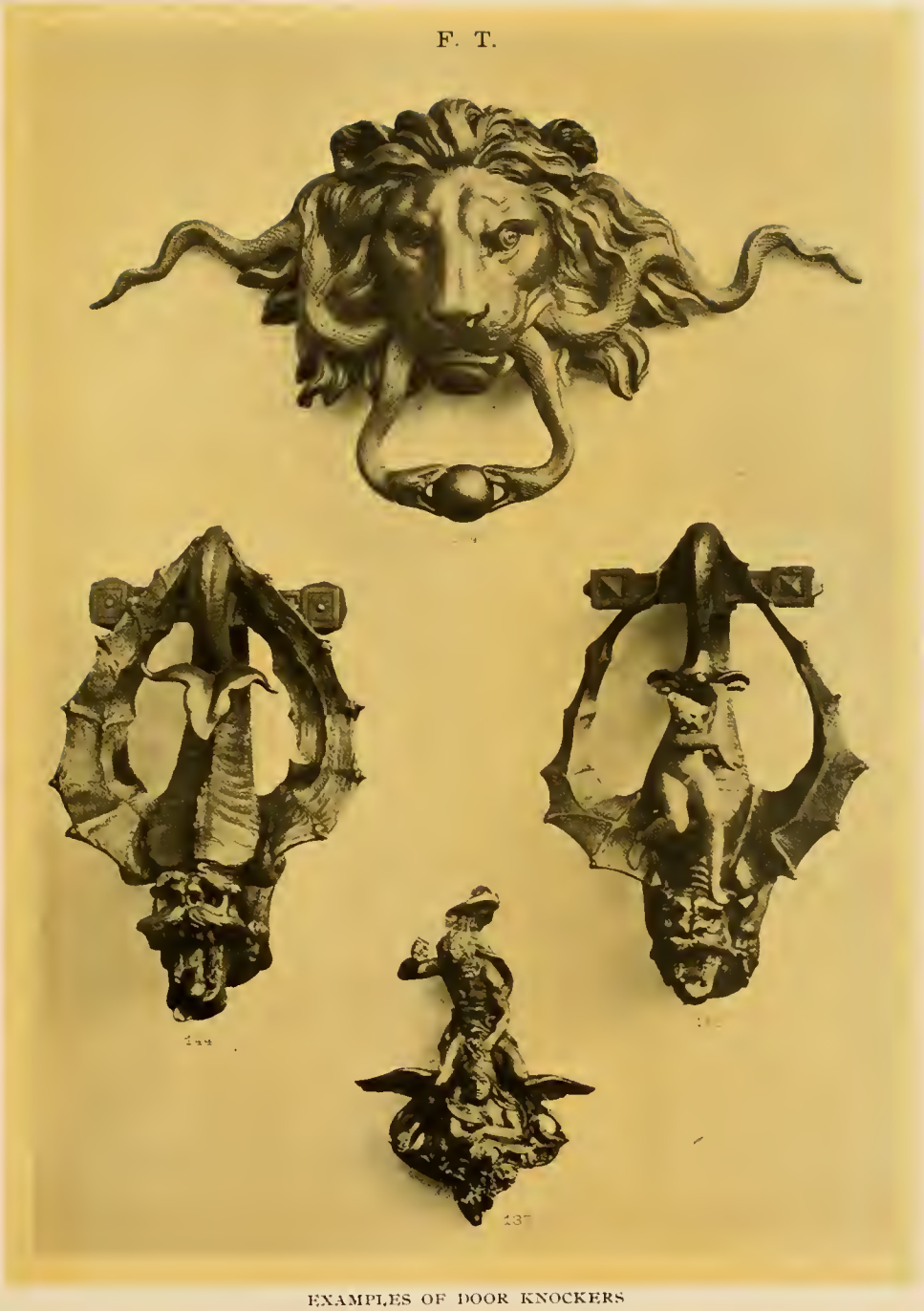

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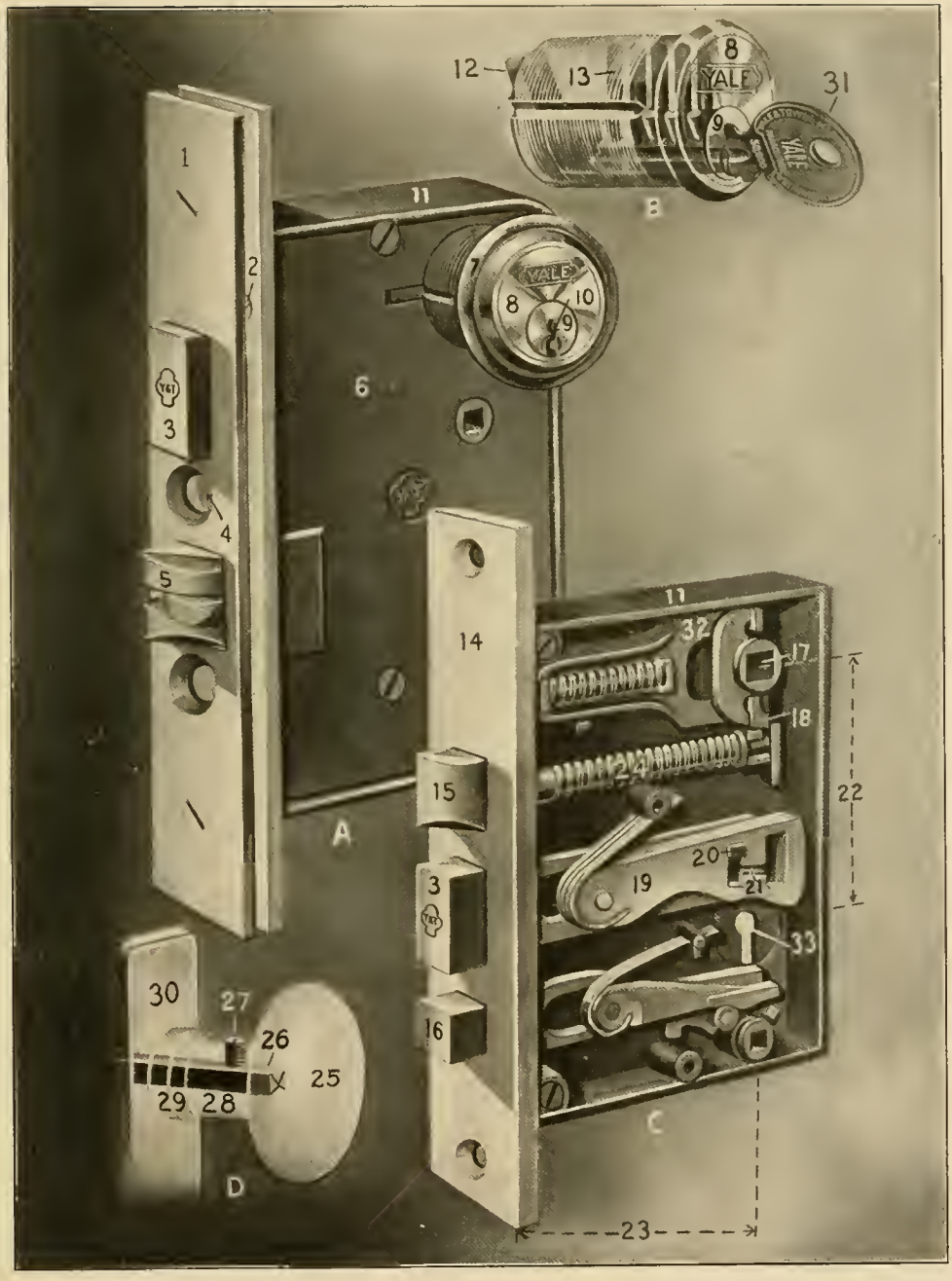

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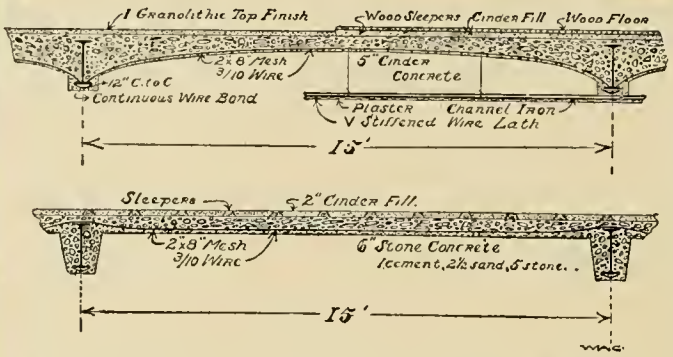

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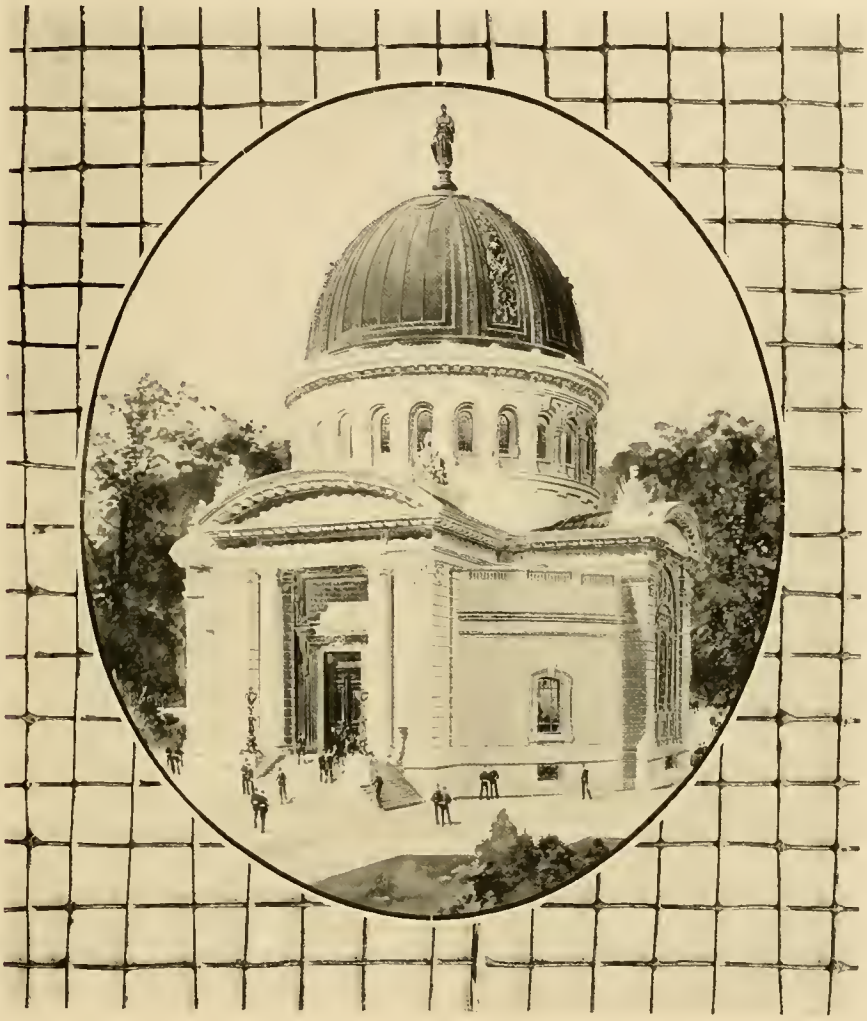

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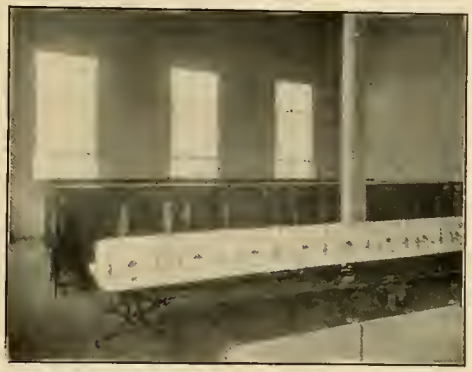

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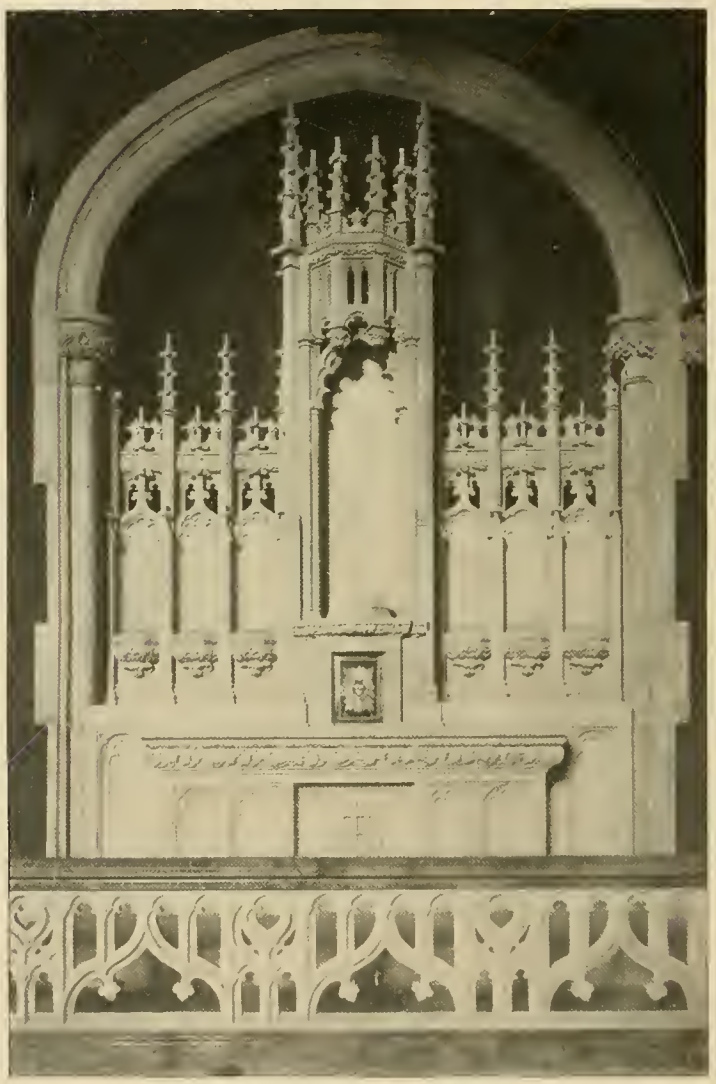

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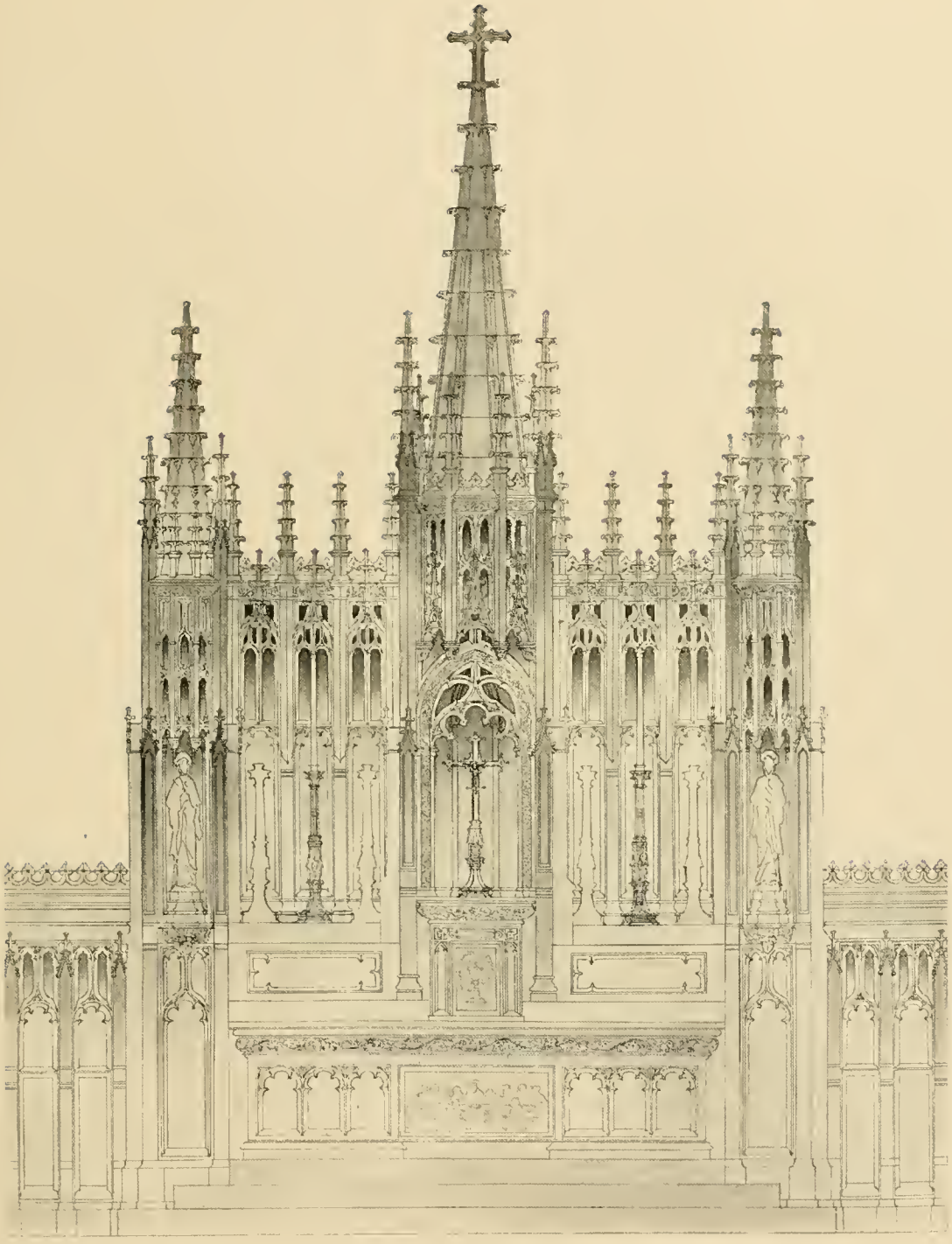

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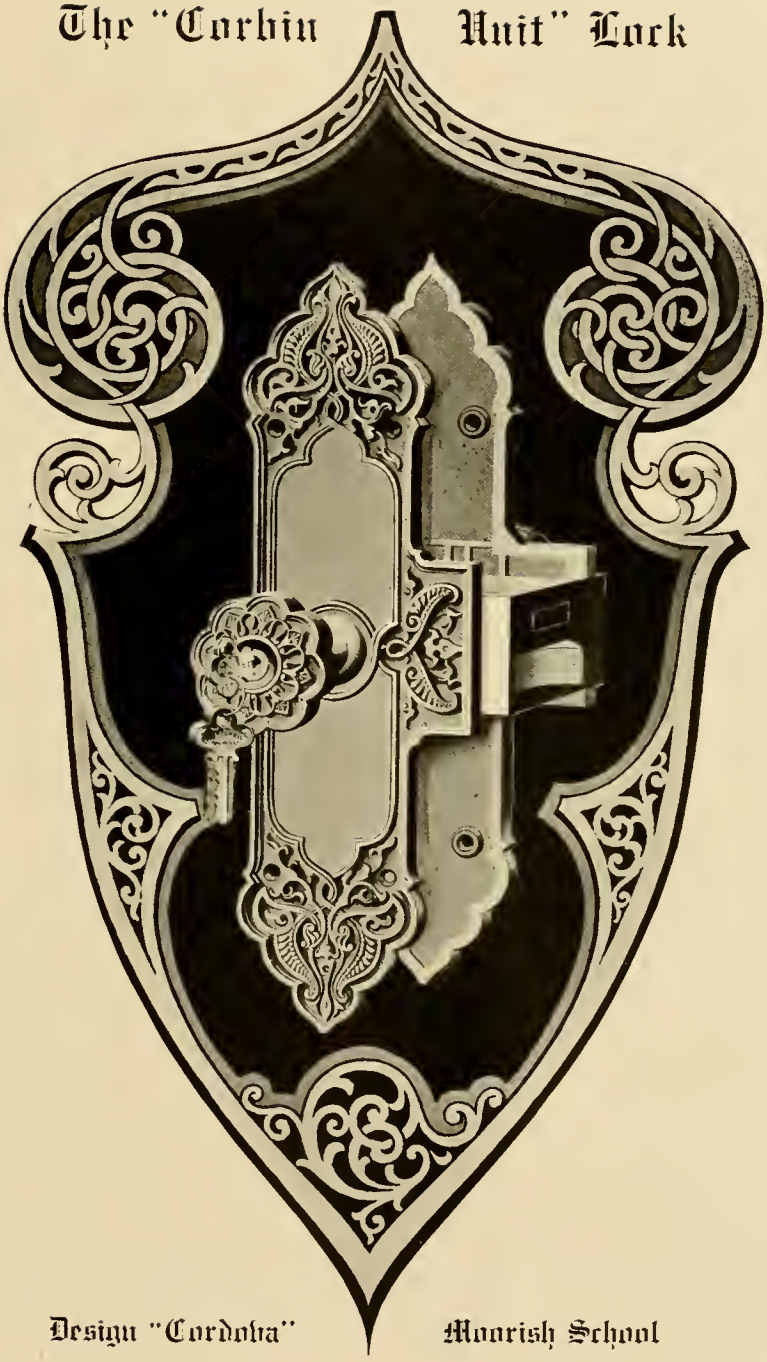

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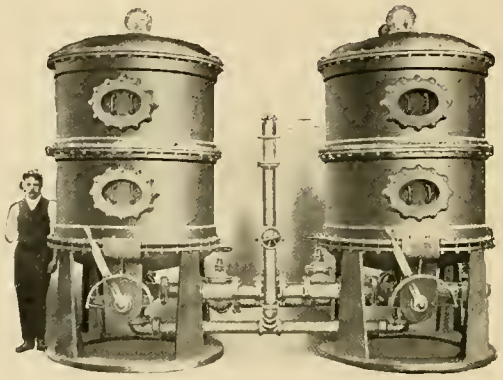

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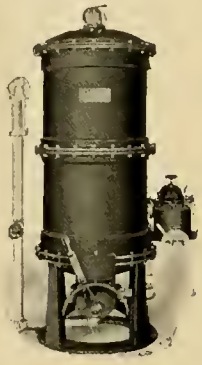

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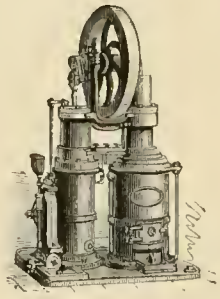

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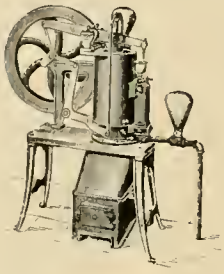

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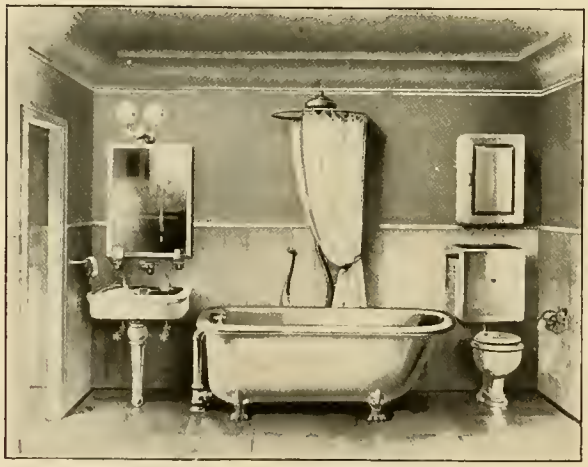

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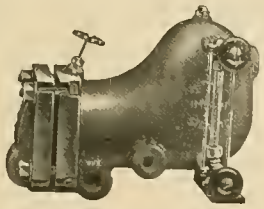

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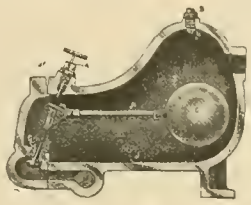

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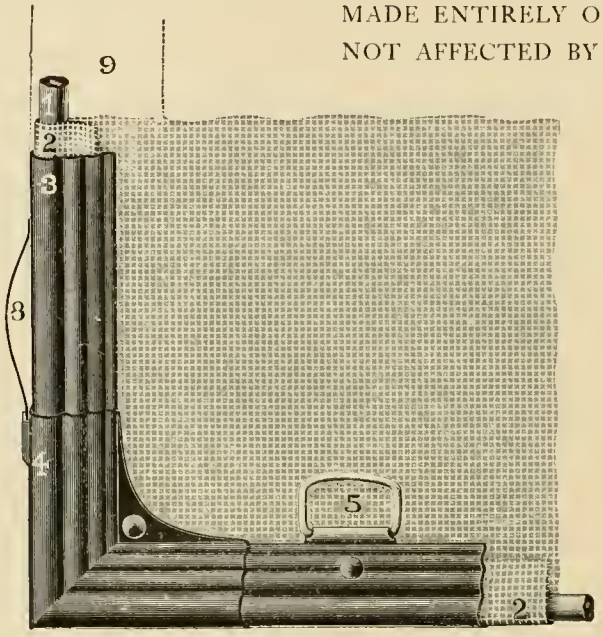

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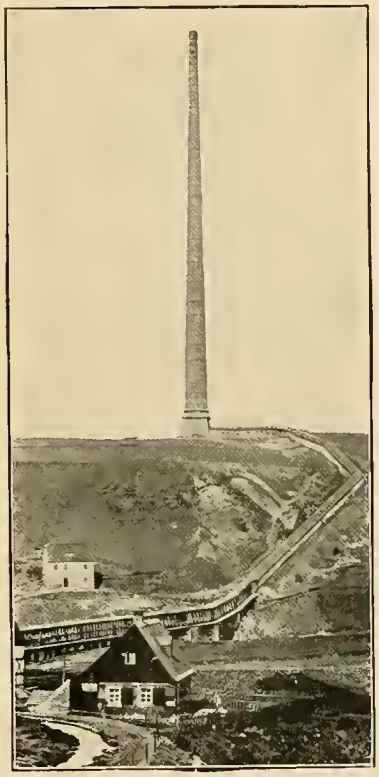

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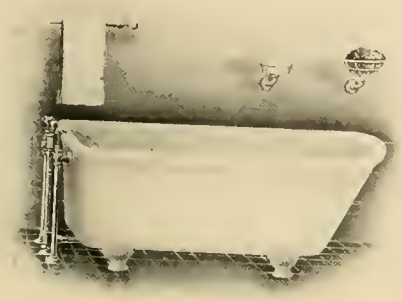

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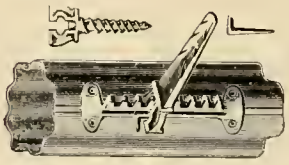

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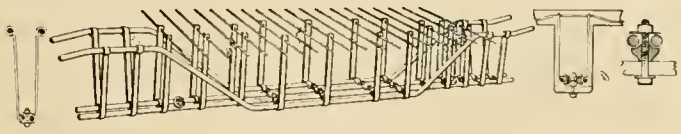

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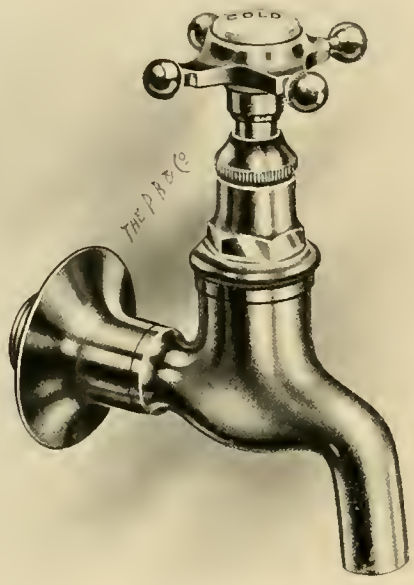

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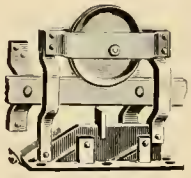

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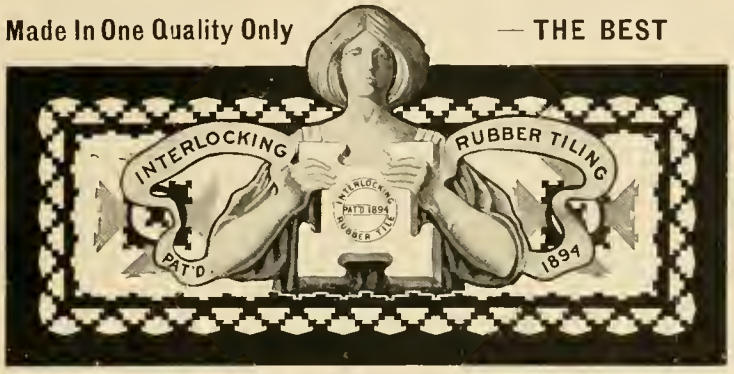

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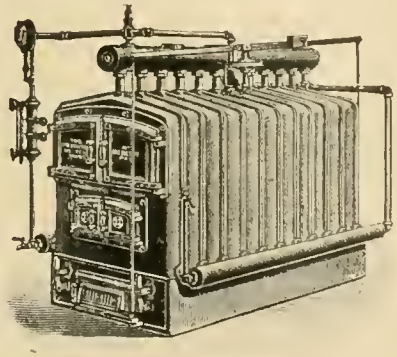

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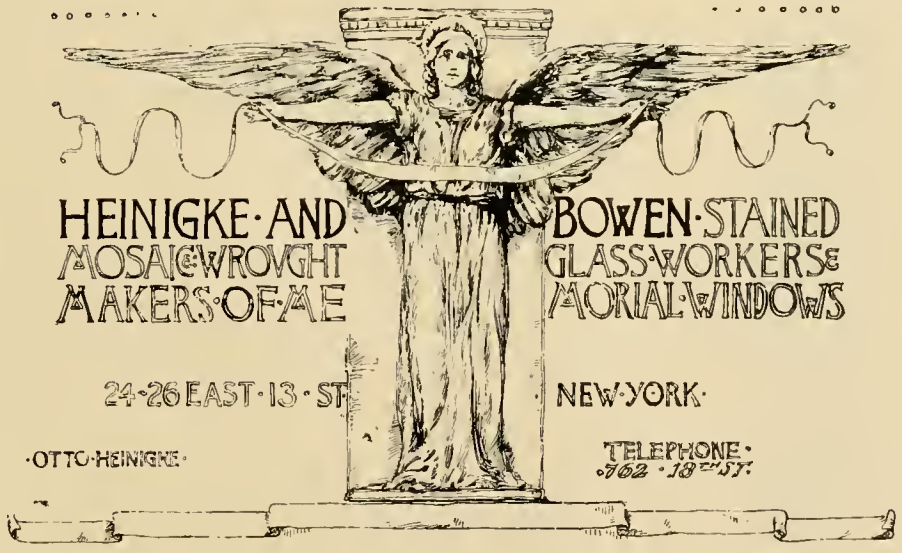

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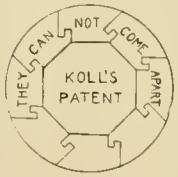

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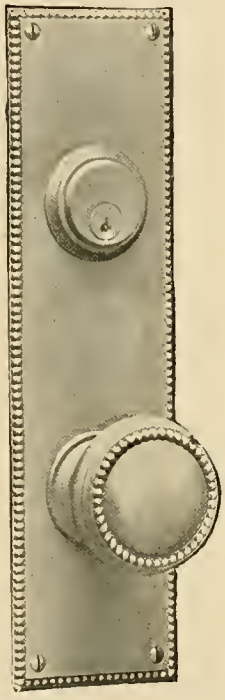

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